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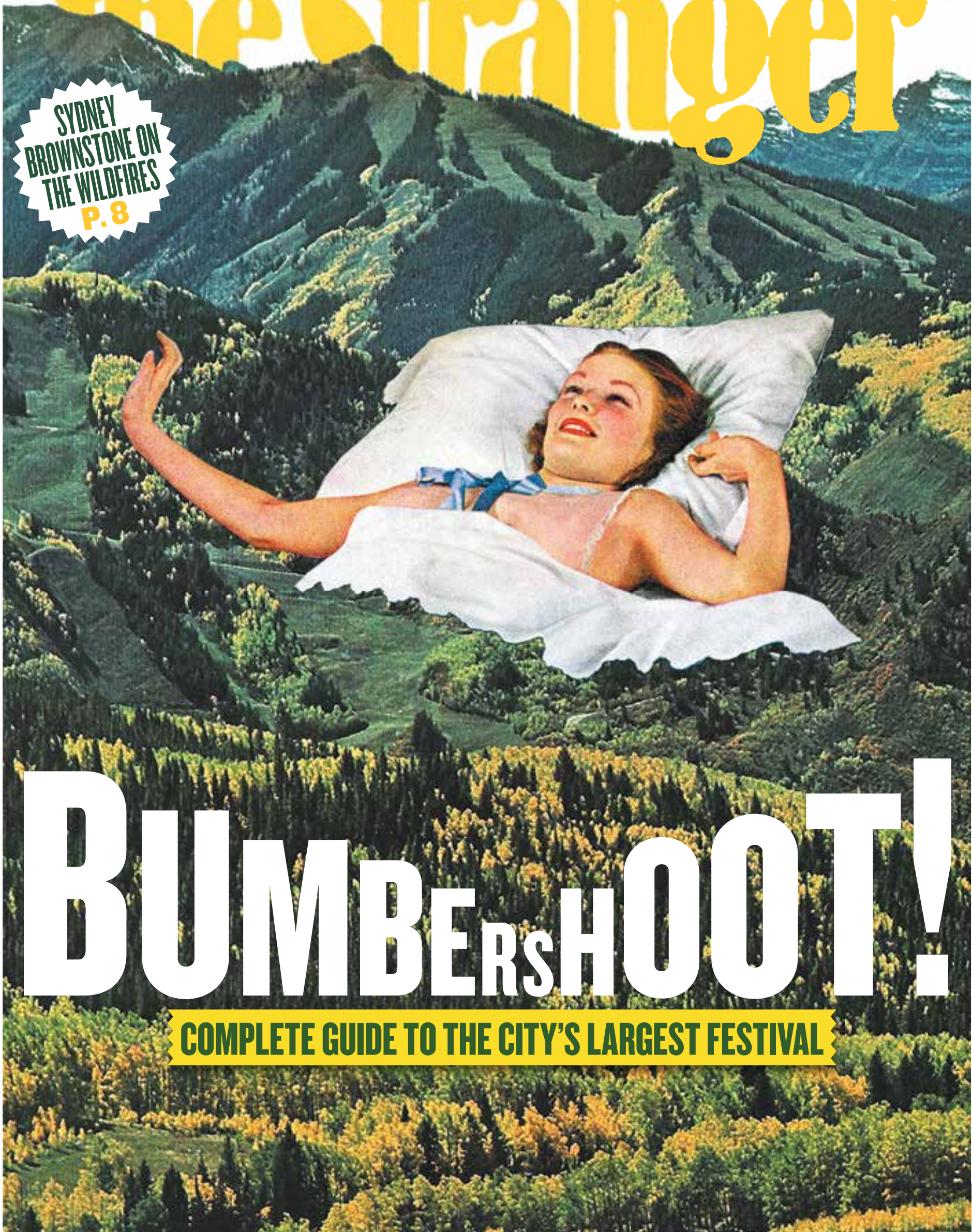
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VOL. 25, NO. 1 • SEPTEMBER 2-8, 2015

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**SYDNEY
BROWNSTONE ON
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P. 8**




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TATTOO & BODY PIERCING

SUMMER IS HAUTE AT DEEP ROOTS

PHOTO BY AUTUMN SWISHER



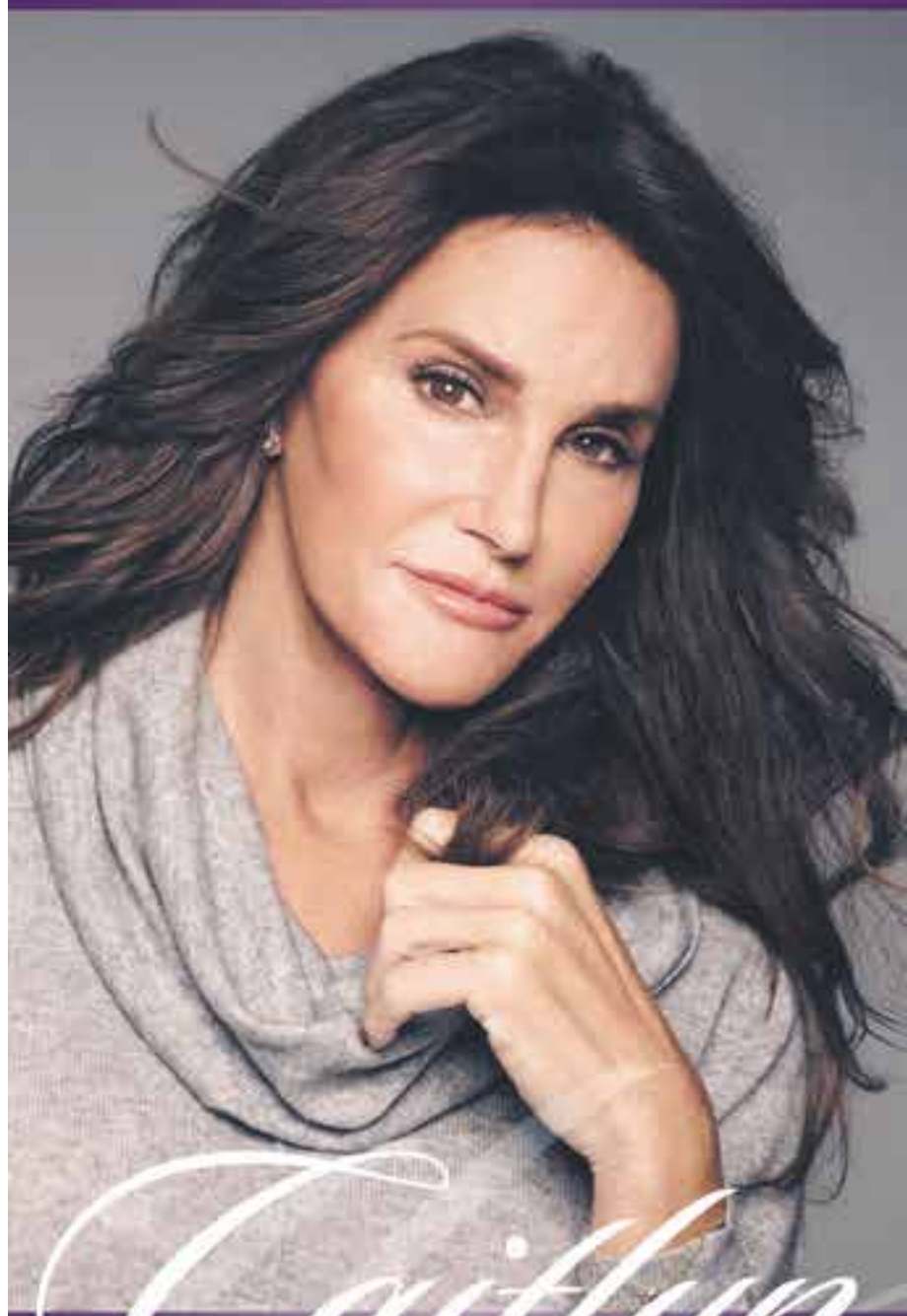
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Volume 25, Issue Number 1
September 2-8, 2015



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BUMBERSHOOT

Full guide inside! Pull it out and take it with you!

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LAST DAYS

The Week in Review BY ANN ROMANO

MONDAY, AUGUST 24 In news that shook the earth to its very core, British boy band **One Direction** announced today that they are, according to *Us Weekly*, “taking a hiatus to focus on solo projects.” Wait! Stop... *stop screaming!* We can barely hear ourselves think! Our 12-year-old niece Tracee Romano had this to say about the announcement: “**I hate everything!** I hate *you*, I hate *the world*, and I hate One Direction who doesn’t care, **DOESN’T EVEN CARE!**” [SLAM!] That was Tracee slamming the door, and... “How *could* they?” Tracee screamed, dragging her body across the floor. “How can they do this? ANSWER MEEEEEE!” “Ahem... well,” we stuttered. “Maybe they really *are* just taking a little break, because you know, KISS did the same thing back in...” “WHAT. IS. A. ‘KISS’?” Tracee screeched, her eyes flaring with the heat of a thousand suns. “AND. WHY. ARE. YOU. EVEN. TALKING. RIGHT NOW?” Ooooh-kay. Thanks to Tracee for a **young person’s perspective** on this still-developing story, and... “YOU’RE NOT WELCOME, I HATE YOUUUU!”

TUESDAY, AUGUST 25 In more shocking news, **Mel Gibson** continues to be a world-class butthole. As you surely recall, Gibson has a history of drunkenness paired with **anti-Semitic and homophobic slurs**. This time, the 59-year-old was visiting Sydney, Australia, when a photog tried to snap a shot of him and his 24-year-old (ugh) girlfriend Rosalind Ross. Things did not go well from there. “When I turned around,

he shoved my back really hard,” photographer Kristi Miller told the *Daily Telegraph*.



ANUS

“He was spitting in my face as he was yelling at me, **calling me a dog**, saying I’m not even a human being and I will go to hell. He swore and called me a c**t.” Miller said she thought he was going to “punch me in the face,” but she told the *Telegraph* that

Gibson was stopped by Ross who told him, “That is enough” and pulled him away while apologizing for his **insane behavior**. Local police are investigating the alleged attack, and Gibson has denied all charges.

WEDNESDAY, AUGUST 26 In yet another example of how “guns keep us safer,” this morning in Virginia, a disgruntled former TV station employee shot and killed reporter **Alison Parker** and cameraman **Adam Ward** while they were filming a live news segment. Seven hours later, the shooter committed suicide. The father of the slain reporter, Andy Parker, was obviously devastated—and justifiably incensed over **America’s lax gun regulations**, which contributed to the death of his daughter and her coworker. “You always think there’s a tipping point,” Parker said to CNN. “We thought that when [former representative Gabrielle Giffords] was shot, you know, something would happen. With Sandy Hook, something would happen. And it never did.” Parker has since **dedicated his life to advocate for gun control**. “[My daughter] Alison would be really mad at me if I didn’t take this on,” he continued. “I promise you, these people are messing with the wrong family. We are going to effect change.”

THURSDAY, AUGUST 27 Jennifer Lawrence and Amy Schumer are writing a screenplay together! According to the *New York Times*, the *Hunger Games* star admitted she and comedian Schumer are writing a film comedy—in which they will costar! “We play sisters,” Lawrence said. “It’s been **the most fun experience of my life**.” BUT IT GETS BETTER. After leaking the news of the screenplay, Lawrence texted Schumer, asking if it was okay that she’d “spilled the beans to the *New York Times*?” Schumer immediately texted back, “That you’re gay? Totally! It’s exciting!” OMIGOD, THIS IS GOING TO BE THE BEST MOVIE EVER.

FRIDAY, AUGUST 28 In what will likely be cold comfort to the millions whose personal details were ejaculated all over the internet as part of the **Ashley Madison leak**, the company is insisting—*insisting!*—that

it isn’t a scam! The most recent development comes after the not-so-shocking discovery that **men on the site far outnumber women**—and after Annalee Newitz wrote a post for Gizmodo, the tellingly titled “Almost

None of the Women in the Ashley Madison Database Ever Used the Site,” in which, after analyzing the data, she found “millions of Ashley Madison men were paying to hook up



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To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

WIFE BEATER

You walked out of the bar on a warm summer evening and expressed delight at the sight of someone smoking on the sidewalk. As I lit your cigarette, you looked me straight in the eye and asked me, “Why do I stay with him? Why do I stay with him when he beats me?” You almost started to cry and then implored



STEVEN WEISSMAN

me to touch your scalp. I hesitated, but you guided my hand and, yes, it felt like you had a lumpy contusion on the back of your head. As I searched for words, your husband came outside. He looked like he was ready to leave and expressed displeasure about your smoking. You changed the subject and told me I must be a Husky, and I said yes. You were also a Husky. We compared graduation years. We all shook hands, and then you both got in your car and drove off. I went inside and looked at myself in the bathroom mirror and almost cried.

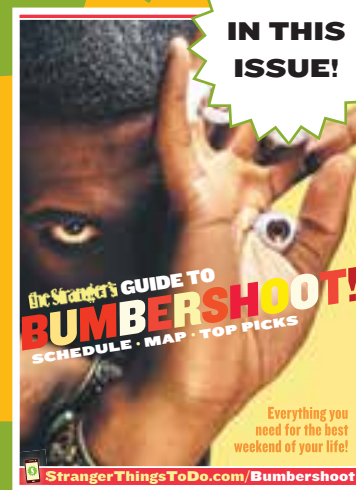
—Anonymous

The Stranger's Guide to BUMBERSHOOT 2015

The Only Bumbershoot 2015 Guide You'll Ever Need!

What's that you say, friend? You're going to Bumbershoot this weekend but you're not sure who's playing where or when or why? Well, turn that frown upside down and let it be your umbrella (because, you know, that's what a bumbershoot... aw, skip it). We've got the total lowdown:

- The full schedule for all three days.
- Descriptions of every band, every performer, every art show.
- Critics' picks for what you can't miss.
- A map of Seattle Center.
- The High List—Bumbershoot edition! (Bumbershoot for stoners.)
- A list of shows the artists of Bumbershoot are excited to see.
- The bands you've never heard of but should still see.
- A crossword puzzle to kill time while you're waiting in line.



IN THIS ISSUE!

The Stranger's Guide to Bumbershoot 2015: You literally don't need one other thing to have the best Labor Day weekend of your life!

with women who appeared to have created profiles and then simply disappeared... The more I examined those 5.5 million female profiles, the more obvious it became that **none of them had ever talked to men on the site, or even used the site at all after creating a profile.** Eager to claim “Oh god oh god everything’s fine here, please keep giving us money,” Ashley Madison’s beleaguered PR team quickly shouted at anyone who would listen that last week they got “hundreds of thousands” of new users—and that almost 90,000 of them were women! *Mm-hmm.*

SATURDAY, AUGUST 29 “Controversial celebrity chef **Paula Deen** is joining the cast of *Dancing with the Stars*,” reports E! News, which, for some weird reason, misspelled “disgusting racist” as “controversial.” Apparently this is the *third* time *Dancing with the Stars* has asked Deen to participate—but the first time she’s said yes, which must mean things are going *great* in Deenville. Deen will be joined by other “stars” such as **Bindi Irwin** (daughter of croc hunter **Steve Irwin**), former Backstreet Boy **Nick Carter**, jockey **Victor Espinoza**, and something called a **Peta Murgatroyd**. So long as no one on the show is black, we expect Deen will have a delightful time. SPEAKING OF RACISTS... On ABC’s *This Week*, former House speaker **Newt Gingrich** was asked a horrifying question by host **Martha Raddatz**. Naturally, it was about **Donald Trump**. “Could he be the nominee?” Raddatz asked Gingrich, no doubt while wondering what she could have *possibly* done wrong to find herself in this exquisite hell. “Absolutely,” Gingrich replied. “I think he also could be the

president.” And there we have it, dears—a scenario even more horrifying than Paula Deen on *Dancing with the Stars*.

SUNDAY, AUGUST 30 Last night at MTV’s Video Music Awards, **Taylor Swift** and **Nicki Minaj** finally ended their Twitter feud that was *tearing this country apart* in a manner not seen since the Civil War. “The singers surprised VMA viewers when Swift came out onstage to perform one of Minaj’s songs with her, ‘The Night Is Still Young,’” Page Six reports, “before jumping into a verse of Swift’s ‘Bad Blood.’” It’s moments like these that



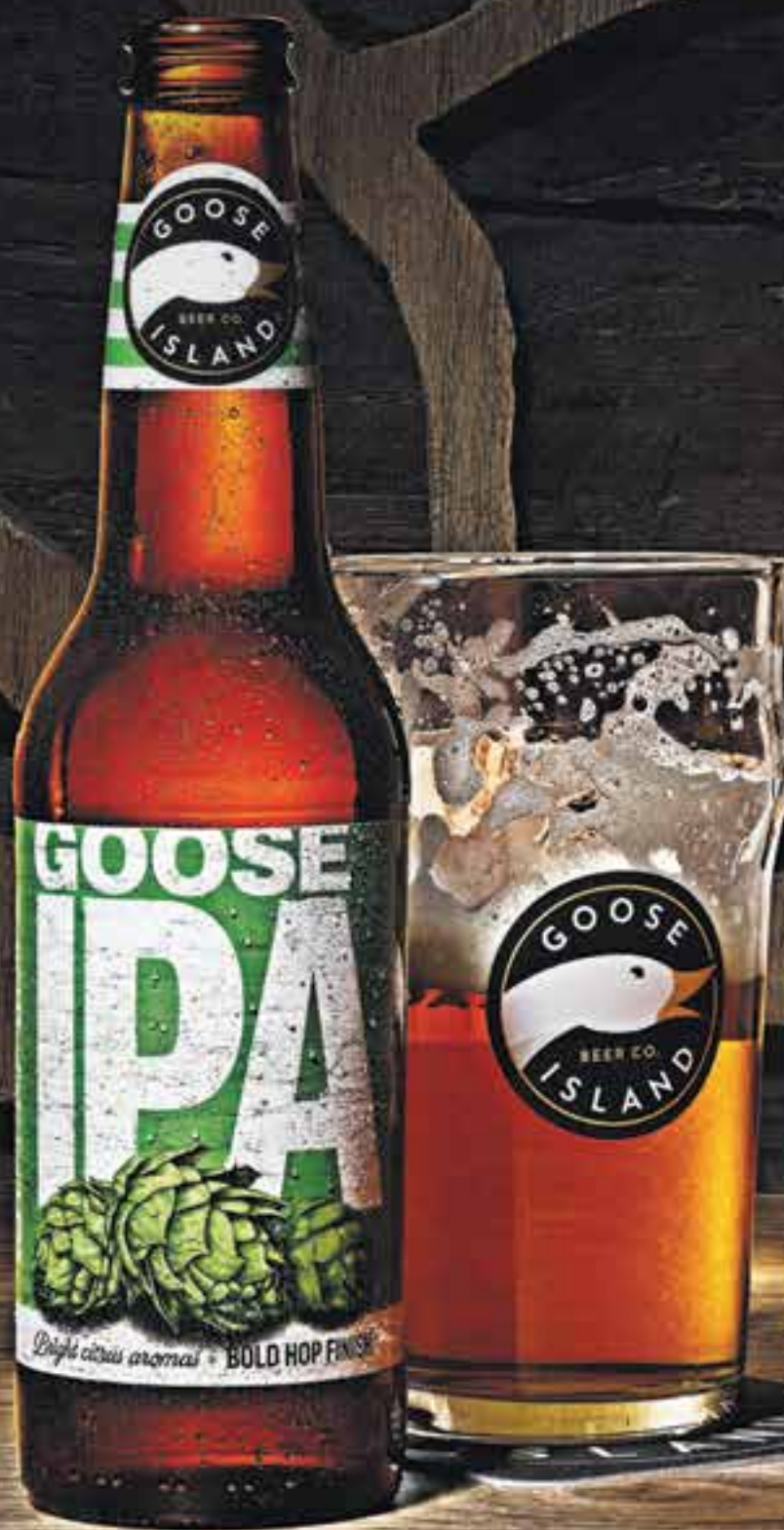
make us **truly appreciate forgiveness**, friendship, and just how good “Bad Blood” is, and *really* makes us feel much better about the rest of the awful news from this wee—THIS JUST IN: **KANYE WEST HAS RUINED EVERYTHING.**

While accepting the Michael Jackson Video Vanguard Award, West said all sorts of Kanye Westian things (“I will die for the art, for what I believe in”) before casually letting everyone know that he’s made a pretty big decision: “**I have decided in 2020 to run for president,**” West said. Then he left, and an entire nation realized that in a world where Donald Trump might end up as president, Kanye might not have been joking. ■

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NEWS

The “New Normal” in Washington State

After Two Record-Breaking Wildfires, Residents in One of Washington’s Poorest Counties Consider What a Climate-Changed Future Holds

BY SYDNEY BROWNSTONE

“I could show you what it looked like before the fire.” Shane Horton pulls out his tablet in the smoke-filled parking lot of Hank’s supermarket, where two Humvees full of

tired-looking National Guardsmen are keeping watch for looters. It’s a national emergency here in rural Twisp; nearby, the largest wildfire in Washington State history has been burning for 14 days. On the other side of the Okanogan Complex—which is actually six fires—another fire on the Colville Reservation is burning, too. Some worry the two will merge.

Three firefighters died here the previous week. The land looks like a blackened moonscape. Stress and a thick blanket of smoke blur the days together. Everyone is praying for rain.

Horton is a big, smiley guy with a graying ponytail and forearm muscles the size of my whole face. I guess that’s what happens to a person’s arms after 20 years carving ancient mammal bones called fossil ivory, which is what Horton used to do before all his art tools—acquired over decades, something to the tune of \$50,000—were destroyed, along with his entire home. Horton had less than half an hour to get away from the 35-mile-per-hour firestorm that ripped through the valley where he lives, one that made a sound like “a huge train or Learjet... just reverberating through my whole body,” he remembers.

But Horton is not talking about *this* year’s fire. He’s talking about *last* year’s fire, the Carlton Complex, which, at that point was the biggest in Washington State history. Horton has now lived through both. He’s one of many people preparing for a “new normal” in the Pacific Northwest, where communities fear that megafires will drive residents away and further erode their already-small tax base, leaving fewer people with bigger burdens of recovery. The Environmental Protection Agency predicts that Pacific Northwest wildfires will burn double the acres we’ve historically seen every year by mid-century if climate change continues unmitigated. In the Okanogan Highlands specifically, climate scientists predict the area burned could increase by a factor of four.

Horton pulls up Google Earth, which shows what used to be his modest home tucked into a thick clump of ponderosa pine, fir, and maple trees. Now the land looks blitzed. “All the trees you see there,” he says, “are toast.”

On August 20, a day before the Twisp fire took the lives of three firefighters, Horton was living in a fifth wheel (no one calls it an RV) on his property in the Chiliwist Valley. Volunteers—Mennonites, Anabaptists,

and others—had started building his new home. Then authorities issued a Level 3 evacuation for the area, but Horton refused to leave. Instead, he shelled out \$450 for a pump to siphon water from a nearby creek, armed himself with a 50-foot fire hose, and prepared to defend what little he had left.

Staying in the fifth wheel that night was “disheartening,” Horton says. Just the sound of the wind whipping through burned trees reminded him of the roar of last year’s fire. But the fire spared Horton’s RV and property. Now he has just \$300 for the next 22 days until he gets a paycheck from his new job working at a local farm.



CHARRED LANDSCAPE As of August 31, the Okanogan Complex has burned more than 300,000 acres.

rips through a place like Okanogan and wipes out 256,108 acres. Wildfires burn Washington every year, but not like this, Anders says, not in the way that much of Okanogan County is now unrecognizable because of last year’s destruction—miles and miles of scorched trunks and rootless, mudslide-prone earth.

So now some Carlton survivors are building metal fences instead of timber ones, clearing out vegetation, and using volunteers to build structures that anticipate more fires in the future. Much of that rebuilding is thanks to Anders’s endless work, which has taken a personal toll. She says she’s gained weight but doesn’t eat. She is not getting enough sleep. There is still so much work to do.

Anders’s daughter also fought in the deadly Twisp fire the previous week. For hours, Anders didn’t know whether her daughter was one of the victims. She heard that a rig got burned—one firefighter, then two more—but her cell phone wasn’t working. It wasn’t until 10:30 that night—about five hours later—that Anders found out her daughter was safe. After a lifetime of fighting fires, and more than a year of helping her community recover from the unprecedented disaster of the Carlton Complex, including the loss of her mother’s and her family’s homes, Anders was most shaken by the not-knowing.

At times, Anders looks at her hands when speaking, as if they’re the only evidence she’s here now and not permanently stuck in those awful five hours.

roads, culverts, bridges, and fiber-optic cable.

But Okanogan’s needs extend far beyond that. Governor Jay Inslee twice asked FEMA for an individual assistance declaration—funding that would aid individual homeowners—and twice the agency declined. The impact was “not of the severity and magnitude” required, a FEMA administrator wrote in response.

That’s when Carlene Anders stepped in. Anders was one of the first two female smoke jumpers to hop out of planes in the state of Washington; she’s fought fires since she was 18 years old. Anders also used to run a day-care center, but the Carlton Complex changed all that. For the last year, Anders has been working 10-hour days, seven days a week, as part of the Carlton Complex Long Term Recovery Campaign, a grassroots group of local residents focused on disaster case management and building new housing. Their funding comes entirely from private donations.

When I meet with Anders, we take shelter from the floating carcinogens inside the only bakery in the town of Pateros, where people are passing in and out to ask how each other’s phone lines are doing. Anders’s phone is blowing up with calls from legislative staff and members of her disaster network.

Anders says that if Okanogan didn’t get assistance from FEMA last year, they’d be in even more serious trouble this year. She’s already worried about what might happen if the county doesn’t receive enough FEMA dollars after the Okanogan Complex stops burning.

Out of the 260 primary-residence homes in Okanogan destroyed by the Carlton Complex last year, the Carlton Complex Long Term Recovery Campaign has plans to rebuild 14 homes now, and another 26 through 2017. But in the midst of this new disaster, the recovery progress has slowed. Most of the contractors also fight fires. The need for skilled firefighters has been so great that specialized teams from Australia and New Zealand have been flown in.

It didn’t help that last year’s fire exacerbated the area’s affordable-housing crisis, says Lael Duncan, executive director of Okanogan County Community Action Council. In a post-Katrina world, there’s no denying that natural disasters worsen social fault lines, and it’s no different in rural Washington: The poor, the uninsured, and the non-white tend to get hit hardest, and the poor, uninsured, and the nonwhite often have the least resources to recover. Some people just moved away, Duncan says, while others rented an apartment if they could find one.

This wasn’t entirely unpredictable. Ten years ago, Duncan’s organization partnered with the California Institute of Earth Art and Architecture, or Cal-Earth, an organization that builds structures originally intended for life on another planet. Nader Khalili, the creator of Superadobe, first developed the idea in partnership with NASA to build structures that could be made out of materials available in space. During his work with NASA, Khalili realized that the same structures built for interplanetary exploration could be used for low-cost disaster housing here on Earth. They’d be fireproof, hurricane-proof, and tornado-proof, and made of nothing but barbed wire and sandbags.

Superadobe didn’t quite catch on in Okanogan, where many people live in aging mobile homes, single-family homes, vacation rentals, or shacks. The price of concrete went up, and labor proved prohibitively expensive, too. But Duncan thinks that these latest fires could prove a turning point in how people think

(As of August 30, the fire had burned 304,782 acres, and by September 1 was still consuming 144,479 acres.)

“People don’t deal with 400 or 500 homes gone out of their community and not have it internally affect every system of life,” Anders says. “Like with the school district here, K through 12, there were two to four students in every single grade—didn’t miss one grade—who lost their home. And a third of the staff, six of the staff. So those people are just getting back into homes right now.”

Anders places her hands firmly on the table when she’s talking, palms perpendicular to the surface like two fences, showing how recovery works when a wildfire like the Carlton Complex

about their future in Okanogan. “No one who has lived here all [his or her] life has seen anything like this,” she says.

The instant transformation of her surroundings is not an easy thing for Duncan to talk about. Many people in Okanogan won’t see tall pines on their property again in their lifetime. And it’s not just the landscape, she says; it’s livelihoods and traditions being destroyed. “It goes far beyond the word ‘disaster,’” she says.

It also goes beyond people directly impacted by the fire. Almost everyone I spoke to in Okanogan worries about the county’s financial burdens shifting to the diminishing number of people who haven’t been burned out.

“We have 64 taxing districts in Okanogan County, and every one of them turns in a budget in the fall, asking for property tax in the fall,” Okanogan County assessor Scott Furman explains. “So if your tax base declines in the wildfire, all that happens is levy rates go up and you collect the same amount of money.”

People who can’t afford to leave could end up paying more for public services in already-impooverished areas. “We’re the ones that do hurt because everybody’s surrounded by it,” Karen Sutherland, a mother of two whose husband works as a mechanic at a nearby orchard, tells me. “There’s poor-poor,” she says, as if to acknowledge that there are people who have it worse. “But we’re poor, you know? And we’re not medium, and we’re not rich.”

Sutherland, a member of the Splatstin First Nation, lives in Brewster, one of the towns heavily impacted by Carlton last year.

“No one who has lived here all [his or her] life has seen anything like this.”

She refused to evacuate while her husband fought a fire at the orchard, and this year is volunteering at the Confederated Tribes of the Colville Reservation donation center. She worries about her kids, about the fact that the local park doesn’t even have a decent slide, and about water rates that have jumped 18 percent since the Carlton fire. Since last year’s fires, she’s also noticed that some elderly people and kids—including her nephew—are losing their appetites. She suspects it’s because of the smoke.

Shane Horton doesn’t doubt that the future in Okanogan County will look very different than the Okanogan he grew up with. And while scientists aren’t blaming the last two years’ fires exclusively on climate change—in addition to drought and high temperatures, forest management and weird weather also factored into the fire-prone landscape—he doesn’t doubt that climate change is playing a role. No one I spoke to over two days in this rural corner of the state did.

“Here we are, right in the middle of it,” Horton says. “It doesn’t mean that it’s all going to explode on us overnight, but things are changing rapidly, and if we don’t as a human race figure it out, I feel like more and more of this is going to happen.”

Horton worries. He’s 45, and he doesn’t have the resources to leave and start his art career from scratch again.

But now Horton has a different vision for his 11.5 acres of land. He’s going to build his new home with cement siding to make it more fireproof. If there aren’t any living trees left on his property, he plans to grow herbs and berry bushes.

“The land would be really good for goats,” Horton says. At the mention of goats, Horton’s shoulders relax. Suddenly, his face brightens. ■



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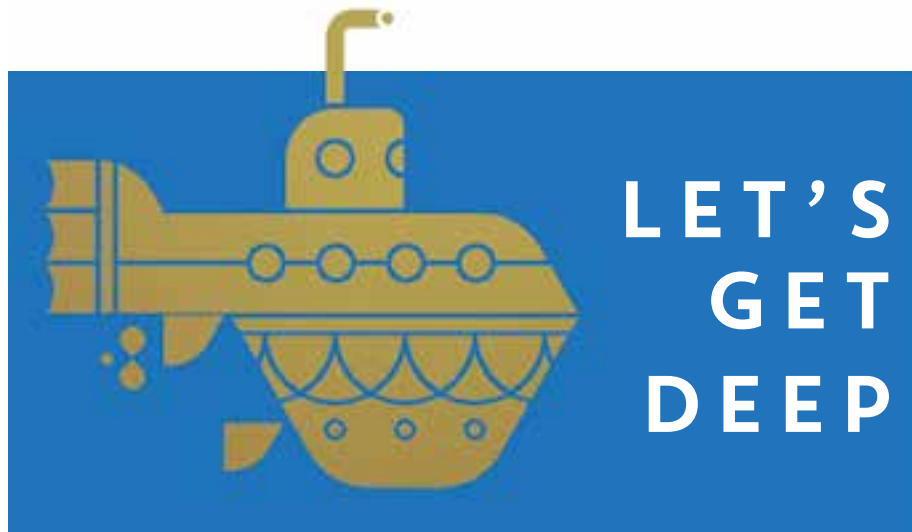
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The Hard Numbers of Legalization

Data Analysts Tetratrak and New Leaf Data Services Are Keeping Track of Washington State's New Cannabis Marketplace

BY BRENDAN KILEY

Washington State's newly legal cannabis capitalists don't tend to agree on much. Ask any one of them about any current pot-business topic—the regulation of medical marijuana, indoor versus outdoor grows, whether labs fudge pesticide and potency test results for favored clients—and you'll find yourself in the middle of a passionate harangue. But the more you talk to them, the more they seem to agree on one refrain: However volatile our market might seem, and however much investment capital is sloshing around trying to turn itself into profit, the big bucks haven't even shown up yet.

As Gordon Fagras of the lab Trace Analytics put it: "The big players are just standing back. They'll be coming in slowly, picking up the pieces as other businesses fail." Because marijuana is still federally criminalized and the market is so young, the heavyweight financiers—in big agriculture, big tobacco, big pharmaceuticals, and big alcohol—are biding their time. But when they arrive, cannabis data analysts like Brian Yauger (of the local company Tetratrak) and Jonathan Rubin (of New York-based New Leaf Data Services) will be rolling out the welcome wagon and trying to turn them into clients. Yauger and Rubin are in the same business, but the contrasts between them are a case study in the different personalities—newcomers and longtime pros—trying to make their way in the new cannabis marketplace.

Yauger is a Texan who coached college football for decades before starting a "green" construction business in Austin that helped commercial properties meet environmental standards by filling their roofs with insulation and coating them with epoxy to reflect solar heat. Then he met, in his words, a "multi-, multi-, multi-millionaire" from the Seattle tech world who convinced him to move up here and get to work analyzing the local pot market. His business, Tetratrak, analyzes public data and sells information to subscribers. Yauger can tell you the most popular day to buy weed in Washington (Saturday), the number of customers at recreational pot stores on July 12, 2014 (2,188), the average wholesale and retail prices of a gram that month (\$15.88, \$27.95), the number of customers on June 27, 2015 (21,385), the wholesale and retail prices that month (\$3.74, \$12.91), the most popular strains in Seattle right now (Blue Dream, Cinex, Dutch Treat), and where the highest-revenue pot shops are these days (in order: New Vansterdam and Main Street Marijuana in Vancouver; Uncle Ike's in Seattle, Herbal Nation in Bothell).

"Every time someone scans a bar code, weighs a plant, or rings a cash register, it goes into a data-tracking system, and I put it into a usable form," Yauger says. "Most companies out there right now doing data analytics—their target customer is the investor, and I get that." Those companies, he says, can make more money off a single report that synthesizes information for big-money observers than he can from granular, week-to-week analytics for small businesses. "But

we are heavily invested in the actual [cannabis] company." Yauger is the Wild-West, locally oriented type who wants to sell retailers and growers the information they need to figure out how to run their businesses.

Jonathan Rubin, on the other hand, grew up in Connecticut and New York and spent 15 years working commodities data for McGraw Hill Financial, Inc., the parent company of Standard & Poor's and the majority owner of the S&P Dow Jones Indices. He was working on petrochemicals price analytics when the legalization trend began. "Cannabis is a once-in-75-year, maybe once-in-a-100-year event," he said. "I thought, 'I cannot be on the sidelines. I must be part of this. What skill set can I bring to the industry that others can't?'"



KELLY O

BRIAN YAUGER *He used to coach college football before analyzing the local pot market.*

He founded New Leaf Data Services, which not only looks at publicly available data but hires on-the-ground price reporters to track wholesale prices—legal ones in post-prohibition states like Washington (\$1,733 per pound last week) and Colorado (\$2,085 per pound), and black-market trends in states like Arizona (\$2,219 per pound) and Nebraska (\$3,400 per pound). Rubin has a bigger-picture view of cannabis price trends—and, he says, as long as the majority of Americans are buying their pot from black-market sources, the black market will drive legal-market prices. "The tail is the legal market and the dog is the black market," Rubin says. "The dog is wagging the tail. Black-market cannabis makes its way into legal channels and vice versa. It happens every day, all over the country. People shouldn't be naive about that."

Rubin hopes New Leaf will be indispensable for the cannabis futures market when it emerges. And he is confident that it will—just like the futures markets for corn, butter, and oil—once the federal government finally acknowledges that the legalization of marijuana is a fait accompli. When will that happen? "Well, 2019 seems reasonable," Rubin says. Then, he predicts, cannabis capitalism will hit the big time. Until then, the mom-and-pop entrepreneurs will have to try to grab as much market share as they can—and see if they can hold on to it when the turbulence comes. ■

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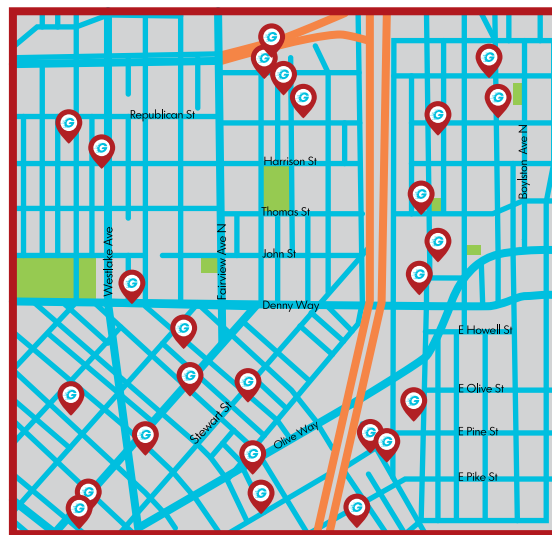
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How to Be a DRUMMER and NOT GET SCREWED

Six of Seattle's Best Drummers Talk About
the Business Side of What They Do

BY TRENT MOORMAN

Some (idiots) think drummers aren't writing music when they create a beat on the drums. For them, crashing and banging aren't notes or melody. They think drumming isn't composing. Perhaps they missed James Brown's proclamation to "give the drummer some" in the song "Cold Sweat." That's drummer Clyde Stubblefield, whose breakbeats went on to pave a path to hip-hop and dance music. You've heard them, trust me. Stubblefield must have made millions, right? Oh wait, James Brown and his bandleader are listed as songwriters, so the money went to them.

Sometimes it's not so cut-and-dried for a drummer to establish himself as a songwriter. From my own chair as a drummer, I can attest to the tricky nature of balancing business with hitting the skins.

For instance: What happens when you jam with a guitar player for a couple hours for fun, and the two of you make a song? Then the guitar player goes and records the song, puts it on his album, and doesn't credit you. Later you're invited to the song's video release party, which you have to pay to get into. But it's fine, you're supporting your friend. During his humblebrag speech thanking everyone, he sees you and announces that you "were there in the room when the song was born." (His actual words.) You were "there in the room," like a coffee table.

Yeah, you were there, cocreating the music for the song with him.

Touring can pose another conundrum. Going on the road is an opportunity you have to seize. If it's a band or project with little to no budget, that means you're paying for your own expenses, *while* taking time off work. Getting out there and playing shows opens doors and is a must, but coming back from a five-week tour you paid to be a part of and being handed \$40 puts you in pinch. But the tour ends up getting the band signed to a label, because a record exec saw one of the shows. Great news! Except not for you, because it's the other guy's solo project to which you have no claim, and no contract in place.

Payout after a show in your own hometown is never a given either. A bandleader may be paid with a check, which means no cash for you. Or the bandleader may just up and disappear. Either way, you'll be chasing people around for weeks to get paid. Preshow agreements really help. There are also times you get hired to record drums for someone's album, and then after six full days of work in the studio, the producer flies back to Los Angeles and magically goes missing. Did I say agreements ahead of time are a good idea?

So how do drummers avoid these pitfalls? How can they turn their sweat and toil into a living? How should drummers conduct their business end? How do you become pro? I asked six of Seattle's best for their thoughts on it all.

The drummers, clockwise from lower left: D'Vonne Lewis, Matt Cameron, Faustine Hudson, Heather Thomas, Davee Cee, and Andy King.

MATT CAMERON

Pearl Jam, Soundgarden

Plays like he's a hawk hunting. Sees songs with great vision. Soars through stratospheres. Accurate as hell on the attack.

How can drummers put themselves in a position to make money from their drumming?

Money was never the goal for me, being good was the goal. It's more difficult now than it was when I began. Being able to program with music software is crucial, and it always helps to know how to read a chart. In music, there are good people and some bad ones, like any business. Focus on what you do best and believe in your abilities one thousand percent. No one wants a timid drummer.

What's your advice for new drummers?

What helped me early on was taking every gig I was offered. Playing different styles helped me find my own sense of groove. Practice with a metronome or drum machine. If you can't keep steady time, you won't get gigs. Most people in the audience don't notice good drumming, and that's okay. Your fellow musicians will. If the music is grooving and you feel inspired playing it, that's the ultimate reward. If you get a good reputation as a drummer and bandmate, you'll get gigs. Practicing alone is crucial, but you have to interact with other musicians to improve all aspects of musicianship. If it's recognition you're after, take singing lessons.

How do you go about licensing and publishing deals?

In the early Soundgarden days, we split our publishing equally. After a few albums, it wasn't good for band harmony to stay on this course. If the drummer doesn't contribute to the creative process, then they get no publishing [credits]. Once I started contributing as a songwriter, which took me years to do, not only did I receive a songwriter's share, but my role in the band became more valuable. I'm also fortunate to have worked with and learned from two of the best songwriters of my generation, Chris Cornell and Eddie Vedder.

D'VONNE LEWIS

Industrial Revelation, Skerik's Bandalabra, Choklate

He's a jazz-based scientific calculator with constant feel and awareness who's permanently in the pocket and tight. He spoke while driving to Tacoma for a show.

How many gigs do you play a week?

I play 13 or 14 gigs a week. Thursday through Sunday, it's two to three gigs a day. If I do one at 2 p.m., I'm ready to keep it going. I'm open to playing anything. Get there on time. Be respectful. You get respect if you put in respect.

How did you become so pro, and so well-rounded?

I envision how other drummers would play a certain part. How would Zigaboo from the Meters play it? I play with lots of people, and spend time studying their music and style. This is all I do. Some shows might be worth playing for less, especially in the beginning. At some point you need more than Tim's Cascade chips and beer. I've talked to other musicians about when to say no to things. ►



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What's your advice for drummers wanting to make a living from it?

Learn all styles. Make a mixtape with different kinds of music, and practice to it. Mr. Brown at Roosevelt High gave me good tips. I played a ton. I took it upon myself to get better. Somebody laid Coltrane on me with Elvin Jones. Then I had to check out Tony Williams, Miles Davis, Max Roach, and Art Blakey. Then came Papa Jo Jones with the big band, and then I headed over to Buddy Rich. After that it was like, "Oh, there are all these rock drummers, check out Neil Peart." I really studied people, and started to see how it was all related. Right out of high school I went on a tour. There were per diems and everything. I was like, "What's a per diem?"

What happens when people try not to pay you?

It doesn't happen much anymore. I'd say, "Okay, when can you get it to me?" If they say a day, and that day comes, and they still don't have it, I'll just remember never to work with them again. They needed it more than me, I guess.

FAUSTINE HUDSON

The Maldives, Tilson

Her drumming is sly and wise. Heavy stomp. Swamp/star child and traveler. Best shuffle-beat in town.

What do you make of the drummer's role in the business of music?

Music as a collective is a beautiful thing, and I think as a band or project, you're only as good as your drummer. Because drummers hold the space for everything else to be happening around the feel. But I don't think everybody sees it like that. Copyright tends to be about the hook or melody line. So why pay out equally if the drummer didn't come up with that, ya know? The bands that seem to have longevity are the ones that basically operate in an equal way. Every drummer's feel is different, which is what makes us unique. Set the expectations early on that you're valuable, and you're offering a service only you can provide.

Looking back, would you do anything differently?

No way, man! I'm a believer that everything happens for a reason. I would never tour like I did in my early 20s. Or play on records for free without even having a conversation about it with the artist. But I also wouldn't take back those experiences, because they helped me respect what I do, and myself. And they've shaped how I fake playing music in "the industry." My dad said, "If you don't feel it, don't play it."

DAVEE CEE

Klozd Sirkut, Marmalade

He spoke from Argenteuil, France, on tour with the reggae boss Clinton Fearon and the Boogie Brown Band. Davee lays down a funk foundation solid enough to hold up the 99 viaduct, while simultaneously shaking it to the ground.

What's your advice for new drummers?

Practice, practice, practice. It's important to know your instrument and all its possibilities. Be on time and have a positive mental attitude, because no matter how good you are, nobody wants to work with an asshole. It's hard for a lot of us to get paid recording gigs and even harder to get your points on your royalties. This happens because in a recording project, drummers are looked at as a small piece of the process, especially if you're not involved with songwriting, which most drummers aren't.

How can drummers improve their business end?

Get into writing. Get into beatmaking and

showcasing them on your biggest tool in the toolbox—the internet. Who's better suited to make beats than a drummer? Ask questions about how you can be more involved, and start writing songs yourself. Dave Grohl became very involved in Nirvana's songwriting, and obviously Foo Fighters'. Neil Peart of Rush writes most of their lyrics. Jeff Porcaro helped write "Human Nature" on Michael Jackson's *Thriller*, arguably the biggest-selling record of all time. But don't worry about the money so much that it takes over your art. Play great, take care of your business, and the money will come.

What happened that made you start to treat your drumming more seriously?

I was in a band called IMIJ, and we opened for Fishbone on a tour. After our set, I'd watch their drummer, Fish, just kill it

"You have to stick to your guns and your rate. Communicating beforehand is the biggest part."

every single night. I came back home from that with "Post Traumatic Drum Syndrome," and I practiced like I never had before. It felt born-again the way he went through different styles, and his intensity always stuck with me.

HEATHER THOMAS

Mary Lambert, Darci Carlson

She has a degree in percussion performance from Central Washington University. Heather is a jazz hound, extending skillfully into funk and rock with a well-stamped backbeat. She spoke on tour in Ellensburg, fresh off European shows with Mary Lambert.

Tell me about playing in Europe with Mary Lambert.

Initially, Mary wasn't going to take me because they didn't have the budget. I had to put up a fuss. I said, "If you really want to do it right, you have to have your full band." So they agreed to take me, and I agreed to do it for free, as long as they paid for expenses. I didn't want to miss out on the chance to go over there with them. I took a huge hit, but I got a trip to Europe out of it. Everyone else got paid but me.

How do you know when it's not worth it?

Some shows are worth playing for less because they're good opportunities, and you're playing with great people. Obviously, it's important to make money. I try to make at least \$100 from each gig, and don't usually take studio sessions for under \$250 a day. One side of drumming is that you're limited to only making money as a performer. In the studio, you get a day rate, but most of the time you don't make a cut of the album. You also aren't assuming any of the risk if there's a loss. On tour, I'll get my per diem and my rate per gig, but I don't make a bigger cut if we're playing a huge show.

Do you play any other instruments?

It's funny, yesterday I did a solo gig playing my ukulele, and made more money from that one show than an entire tour supporting someone else's band as their drummer. But I don't feel like I'm at a disadvantage because I play the drums. I feel lucky because I get to play with all sorts of bands traveling around.

What's your advice for new drummers?

If you're good, and prepared, and you're easy to work with, there will eventually be too

many gigs. Value yourself. Become a songwriter. If you feel like you're a cowriter on a song, make that clear before it gets too far along in the process. Maybe get it in writing. People will treat you a certain way if you allow them to. I think lots of times drummers don't consider themselves songwriters. For Mary Lambert's next album, she's planning on giving the band writing credits, which is huge. She got shafted a little bit with the Macklemore deal. Mary really values her band, and it's great. I love working with her.

What do you do when people try to get out of paying you?

Sometimes bands will be paid at the end of the night with a check, and the bandleader won't have that much cash on them. It can be a problem if you were expecting to get paid. What if your rent is due? I provide ways to make getting paid easy. Venmo is great. It's an app that makes a direct electronic transfer of funds into your Venmo account or your bank account, and it doesn't take a percentage. That way you're not chasing someone around for the money.

What about being paid by major labels?

Capitol Records has a hard time paying on time. They might owe Mary and the band a few thousand dollars, and they'll say, "Well, we just don't have it in the budget right now." They're terrible with their money. You have to take care of yourself. If you have a feeling you're not going to get paid for a gig, you can't sit around and hope you're going to get paid. You have to go get it. Of course, be tactful. Money is tough, especially when your bandmates are your friends. You hate having to hound someone for money. Be as up front as possible.

ANDY KING

Nyves, Crypts, 18 Eyes,
Trash Fire, Joe Gregory

He's the John Bonham of Seattle. Rock-solid power/precision. Deployed twice to Iraq in the infantry as a weapons specialist. Can hit a bull's-eye from 700 yards away, in a snowstorm (for real).

How do you look at the business of drumming?

There are two worlds of drumming: bands I'm in and part of where the creative process is collective, and then there's getting hired to do a record or play a show. For those, you have to stick to your guns and your rate. Communicating beforehand is the biggest part. I don't ever want to surprise anyone with an amount of money they owe me. I've learned you have to be very clear. There can be weird, hurt feelings and awkwardness if things aren't communicated.

Give an example of not getting paid correctly.

I was hired for a tour one time, and when we got back, the band's warehouse had flooded. So I got like a quarter of what I thought I was going to get paid. Sometimes things happen. Getting contracts in writing helps. There's not a lot of money in music anymore, unless you're getting publishing [rights]. Being a part of something for licensing or TV is good. I did some sessions recently for a reality-TV-show soundtrack.

Why do drummers get screwed?

Some people don't see drumming as an art form. They think we're just animals in the back banging on stuff. But if you're committed to your craft, it's way artistic. Listen to a good drummer's note spacing. Listen to them make a beat breathe and then turn it inside out. It all takes years to develop. People may think drummers are replaceable. Those people are mistaken. ■

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(9/9) Jonathan Franzen
'Purity: A Novel'

**(9/9) Leanne Brown
with Rebekah Denn**
'Eat Well on \$4/Day'

(9/10) SAMA Foundation:
Staci Gruber
How Marijuana Impacts Kids' Brains

(9/10) Thorne Lay
Lessons from the Global Surge
of Great Earthquakes

(9/11) Daniel J. Levitin
Restructuring the Brain
for a Digital Age

(9/14) Elliott Bay Book Company:
Salman Rushdie
'Two Years Eight Months and
Twenty-Eight Nights'

(9/14) Arthur Benjamin
Exploring the Hidden Magic of Math

(9/15) Early Music Guild presents
Tembembe Ensamble Continuo
Labyrinth in the Guitar

**(9/15) John Markoff
with Todd Bishop**
The Robot Revolution's
Economic Effects

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Brené Brown

(9/16) Sustainable Path presents
Renee Lertzman
The Myth of Climate Change Apathy

(9/17) Carver Clark Gayton
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**(9/17) Town Hall Seattle
and Ignite! Seattle present**
Ignite! Seattle 28

**(9/17) Town Hall Seattle and
Seattle Channel present**
City Council Debate: District 1
Lisa Herbold & Shannon Braddock

**(9/18) Paul Shoemaker
with Eleuthera Lisch**
Your Roadmap to Creating Social
Change in the PNW

(9/19) Stephanie Clifford
The American Obsession with Status

(9/21) Jane McGonigal
Gaming Your Way to Better Health

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SAVAGE LOVE

The Asexual Dom **BY DAN SAVAGE**

I'm confused about my sexuality. For many years, I thought I preferred hetero-romantic asexual relationships. Exposure to select reading material—thanks to my gender-studies classes—has me convinced I'm an asexual t-type (i.e., "top," but I prefer not to use such connotative terms) female who is attracted to slight and feminine men. I do not want to take off my clothes or engage in oral, anal, digital, or vaginal sex. Instead, I want to design sexual situations that comely young gentlemen will consensually enter: restraints, CBT, whippings, play piercings, fisting. To make matters worse, I've never been in a sexual situation or romantic relationship. I am 23 years old. Extremely low self-esteem and a lack of trust in other people—especially men who are attracted to women—prevented me from reaching out to others, let alone informing a potential partner about my unusual interests. Fortunately, extensive therapy sessions have improved my self-image and willingness to take risks. Developing a romantic friendship with a potential partner is essential. I doubt I will have much luck on the internet or at munches given that so many men doubt the existence of exclusively t-type females. I also don't fit or wish to fit the stereotypical Bettie Page-esque image of a t-type female. Dressing up in PVC and playing Mistress is not my thing. Do you have any recommended how-to guides or communities for t-type females?

Beyond Envisioning Any Solutions T-type
P.S. I'm trapped in the closet.



JOE NEWTON

they're interested in restraining and torturing. When someone is indulging your thing (a slight and feminine guy is giving you his cock and balls to torture), it's simply good manners to indulge his things (letting him call you "Mistress," if that's something he enjoys, or pulling on a little PVC).

And give yourself permission to grow—or to continue growing. You used to think you were one thing (a hetero-romantic asexual), and now you realize you may be another thing entirely (an asexual t-type/Dominant female who is attracted to slight and feminine men). Who knows what you'll learn about yourself once you actually start having IRL experiences? (Also... most guys into hardcore BDSM—particularly hardcore masochists—regard CBT and whippings and piercings as sex. Not foreplay, not a substitute for sex, but sex. Something to think through before you have a slight and feminine guy's balls in your hands: Your "victim" may experience your play as sexual even if you're experiencing it differently, i.e., you may not feel like you're having sex with them, BEAST, but they're going to feel like they're having sex with you. Is that okay with your particular flavor of/theories about asexuality?)

P.S. You're not trapped in the closet—that door locks from the inside. You can open it whenever you're ready.

I'm a foot-fetish guy who split up with my girlfriend of four years. She was into all the foot stuff, and we got into lots of other kinks. My concern is about meeting new women. I'm worried I'm not going to be able to perform for vanilla sex. I feel almost doomed to being solo unless I meet someone who is into the same stuff I am. I was able to do vanilla with my ex, but I don't know if I can do vanilla stuff with other girls. Do you have any advice on what I can do to change my mind-set? Is it possible for me to perform vanilla activities if I am present and relaxed with a girl?

Just Asking You

You told your last girlfriend about your kink, JAY, and you can tell your next girlfriend about it. Act like it's no big deal—"I have a thing for feet"—because... *it's no big deal*. But if you're too shy to say anything, or you're afraid of being dumped by a girl who's a foot-fetish-phobe (you should be in a hurry for those girls to dump you), there's only one way to find out if you can perform vanilla activities with a new girl: give it a try.

I had an Ashley Madison account. But I did not create "my" account. Anyone can register an account using anyone's e-mail address, and deleting fake accounts costs money. Now my e-mail address is on a public database of AM users. People with accounts on AM are victims of the hackers, which you thankfully addressed in your last column. But members—actual and fake—were first victims of Ashley Madison. Shitty security aside, AM is a hub of extortion: no e-mail verification, pay-to-delete (not that your account is actually deleted!), and tons of fake accounts purporting to be women (to balance the real, paying accounts from men). My happily monogamish wife and I use OkCupid and FetLife, which helped us find our way to local swinger and BDSM clubs. There are websites that aren't reliant on fake users and extortion to build and then entrap a user base.

Fuck Ashley Madison Everywhere

Thanks for sharing, FAME. ■

* Some other point along the gender spectrum.

On the Lovecast, NYT religion writer Mark Oppenheimer on the Jewish-Mormon connection:
savagelovecast.com.

.....
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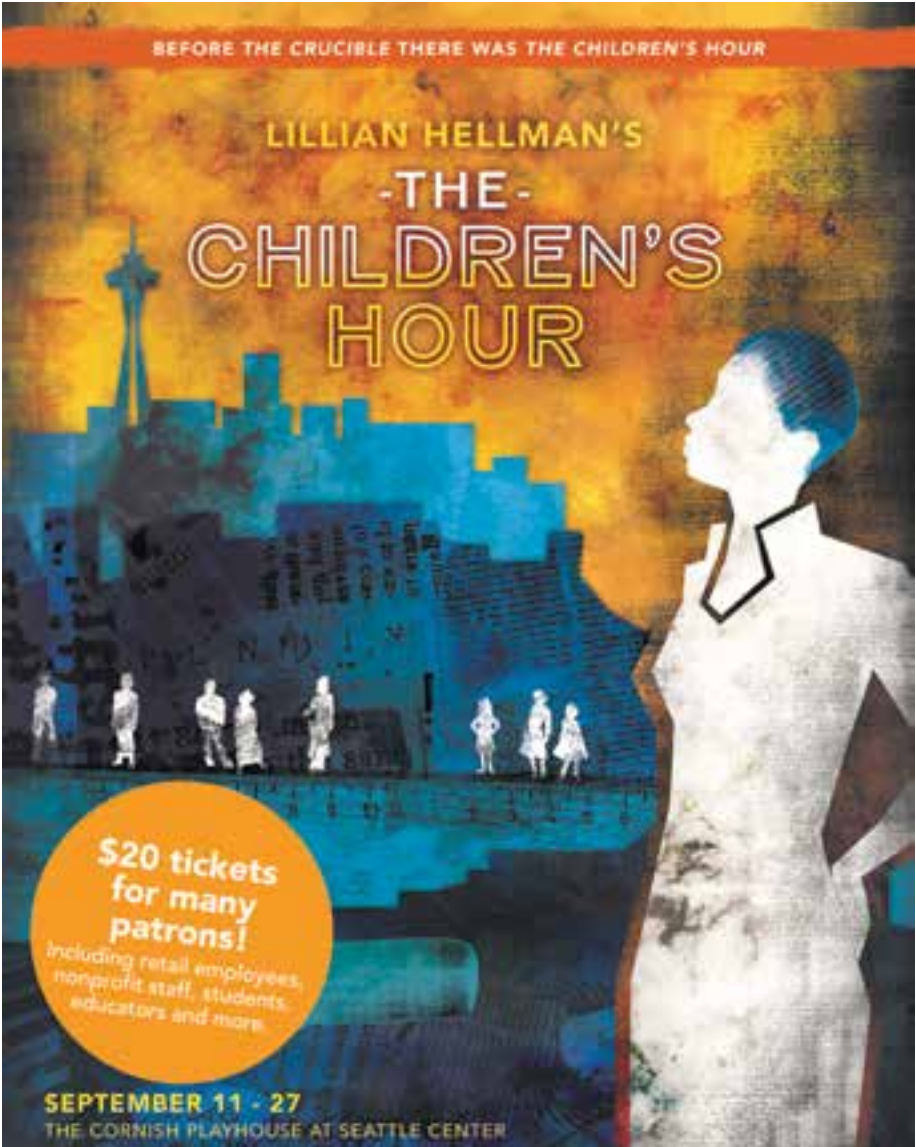


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Where to Go for What to Do

THINGS TO READ ▾

THINGS TO DO ▾

- ★ Bumbershoot
- ★ Summer Events
- Today's Events
- Music
- Movie Times
- Theater&Dance
- Comedy
- Art
- Readings&Talks
- Food&Drink Events
- Festivals
- Politics
- Queer
- Sports
- Restaurants
- Bars&Clubs

THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week strangerthingstodo.com [twitter stranger_events](https://twitter.com/stranger_events)

"Awesome"

Sept 3-4 at Cafe Nordo's Culinarium



CHARLIE SCHUCK

PERFORMANCE

"Awesome"

DON'T MISS In the summer of 2004, seven theater/comedy nerds with absurd senses of humor and a spectrum of musical skill (ranging from pretty good to pretty amazing) performed a few concerts in a small, dusty bar theater in Belltown. They called themselves "Awesome" and were probably as shocked as anybody by how well they went over—the shows were disarmingly charming, melancholy, and inventive. (A breathtaking cover of "Oar" by Optiganally Yours, for example, featured eerie harmonies and—if I recall correctly—a band member in a suit getting soaked while using a metal bowl and a vat of water as the central percussion instrument.) After a four-year hiatus, "Awesome" are returning with two evenings of

almost entirely new material. You really should go. (Cafe Nordo's Culinarium, Sept 3-4, 8 pm, \$20/\$40 VIP) **BRENDAN KILEY**

We also recommend...

DANCE

Peggy Piacenza: Touch Me Here: Velocity Dance Center, Sept 3-4, 8 pm, \$18 adv/\$20 DOS

THEATER

John Baxter Is a Switch Hitter: Cornish Playhouse, Wed-Sun, \$20-\$58, through Sept 27

Matilda the Musical: 5th Avenue Theatre, Sept 2-6, \$35-\$100

COMEDY

Comedy Womb Open Mic: Rendezvous, Tues Sept 8, 7 and 9 pm, \$5

Doug Loves Movies Podcast Taping: Neptune Theatre, Fri Sept 4, 8 pm, \$18.50

Jimmy O. Yang: Comedy Underground, Sept 4-6, \$15/\$55

Wayne Brady: Tulalip Resort Casino, Sept 4-5, 8 pm, sold out

Weird and Awesome with Emmett Montgomery: Annex Theatre, Sun Sept 6, 7:30 pm, \$5-\$10

BURLESQUE

Ms. Pak-Man: Bonus Stage!: Re-bar, Sept 2-5, 8 pm, \$20 adv/\$25, 21+

Complete listings at strangerthingstodo.com

FESTIVALS

Bumbershoot

DON'T MISS Wave bye-bye to summer at

this Labor Day weekend extravaganza on the expansive grounds of Seattle Center. Bumbershoot gluts your senses with a nigh-overwhelming variety of music, comedy, film, art, performance, crafts, and food. Musically diverse as always, Bumbershoot offers hip-hop (Chance the Rapper, Chimurenga Renaissance, Atmosphere), rock (Built to Spill, Babes in Toyland, Melvins), soul (Grace Love and the Love Notes,), dub (Lee "Scratch" Perry and Subatomic Sound System), electronic music (the Weeknd, Peaches, Zedd), country pop (Neko Case, Kacey Musgraves), and more. Remember: In crowded festivals like this, always walk quickly and never light a cigarette. (Seattle Center, Sept 5-7. See strangerthingstodo.com/bumbershoot for complete schedule) **DAVE SEGAL**

Complete listings at strangerthingstodo.com
Continued ►

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James Joyce



Sound
Sep 9-Oct 4
Navigate the waters off of Martha's Vineyard and the impassioned dispute between a fiercely protective Deaf father and his hearing ex-wife over the use of cochlear implants to restore their daughter's hearing.



The Great Soul of Russia
Sep 30, Oct 21
The Seagull Project explores how various Russian artistic roads begin and end with Chekhov. September features The Wood Demon, followed by Shostakovich's 7th Symphony in October.



Exploring the Work of Quiara Alegria Hudes
Oct 3, Nov 11
Enjoy two readings in Spanish from the 2012 Pulitzer Prize-winning playwright. October features Water by the Spoonful, followed by Elliot, A Soldier's Fugue in November.



The Construction Zone
Oct 6
The Construction Zone provides gifted playwrights from around the country the opportunity to develop and share new work, performed by professional artists and followed by discussion. Join ACT and Live Girl Theater for this reading.

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THINGS TO DO **ARTS & CULTURE**

ART

Sadie Wechsler: Part I: Redo

DON'T MISS Sadie Wechsler is a young photographer who wants to make images that are “between tangible and imaginary states.” Judging from her website, her altered landscapes appear to be monsters, peopled with women and men who are painfully aware that they’re in an image. And each still image is knowing about the world of pictures around it, too, knowing it’s part of a circulatory network jammed with cheap, stock, manipulated images. This is Wechsler’s first Seattle solo show, but she’s from here. She went to Bard and Yale, last year she was one of four runners-up for the Aperture Portfolio Prize, and now she’s about to begin her adult relationship with her home city. (*Gallery4Culture, opening reception Thurs Sept 3, 6–8 pm, free, through Sept 24*) **JEN GRAVES**

We also recommend...

ART EVENTS

Days Without Art: Virginia Inn, Sept 1-3, free
Backstreet Bazaar: The Hillman City Col-laboratory, Sun Sept 6, 7-10 pm, by donation
Duwamish Revealed: Duwamish Water-way, free, through Sept 30
Feat 2015: Tashiro Kaplan Artist Lofts, free, through Sept 2
First Thursday Art Walk: Pioneer Square, Thurs Sept 3, free

GALLERIES

Cynthia Camlin: Everything Is Broken: Punch Gallery, opening reception Thurs Sept 3 from 5-8 pm, free, Thurs-Sat through Sept 26
Darryl Ary: Vermillion, free, through Sept 5
Eric Elliott: Overgrown: James Harris Gal-leries, Sept 3-Oct 10, free
Jenny Heishman: Dressing Room: James Harris Gallery, opening reception Thurs Sept 3 from 6-8 pm, free, through Oct 10
Kymia Nawabi: Abmeyer + Wood, Mon-Sat, free, through Sept 26
Peter Millett: Non-congruent: Greg Kucera Gallery, Tues-Sat, free, through Oct 31
Up Close: James Harris Gallery, opening reception Thurs Sept 3 from 6-8 pm, free, through Oct 10
PCNW Presents: Photographic Center Northwest, Mon-Sat, free, through Sept 30
Veit Stratmann: The Seattle Floor: Suyama Space, Mon-Fri, free, through Dec 11

MUSEUMS

Art of the American West: The Haub Family Collection: Tacoma Art Museum, Tues-Sun, \$14, through Oct 1
Canvas Constructions: Karen Carson and Allan McCollum: Henry Art Gallery, Wed-Sun, \$10, through Oct 4
Chiho Aoshima: Rebirth of the World: Seattle Asian Art Museum, Wed-Sun, \$9, through Oct 4
Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues-Sun, \$14.95, through April 17
Disguise: Masks and Global African Art: Seattle Art Museum, Wed-Mon, \$19.50, through Sept 7
The Duchamp Effect: Seattle Art Museum,

Wed-Sun, \$19.50, through Aug 14, 2016
James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10
Leo Saul Berk: Structure and Ornament: Frye Art Museum, Tues-Sun, free, through Sept 6
Martin Creed: Work No. 360: Half the Air in a Given Space: Henry Art Gallery, Wed-Sun, \$10, through Sept 27
Pablo Helguera: Librería Donceles: Henry Art Gallery, Wed-Sun, \$10, through Jan 3
Rebel, Rebel: Seattle Art Museum, Wed-Mon, \$19.50, through Dec 13
Roger Shimomura: An American Knock-off: Tacoma Art Museum, Tues-Sun, \$14, through Sept 13
Sam Vernon: Olympic Sculpture Park, free, through March 6
What's Up, Doc? The Animation Art of Chuck Jones: EMP Museum, \$22 adv/\$25, through Jan 17

Complete listings at strangerthingstodo.com

READINGS & TALKS

Moss: Volume 1 Celebration

DON'T MISS Moss is an online literary journal that started last year as a venue to showcase the work of Northwest writers. They publish—and pay!—established prose writers like Peter Mountford and also emerging writers like Christine Texeira. The journal is currently celebrating the upcoming print anthology of its first three issues with readings by Stranger Genius Rebecca Brown, Matt Briggs, Janie Miller, and Miriam Cook. (*Hugo House, Sun Sept 6, 7 pm, free*) **RICH SMITH**

We also recommend...

J.A. Jance: University Book Store Mill Creek, Tues Sept 8, 7 pm, free
Seattle StorySLAM: Betrayal: Fremont Abbey, Thurs Sept 3, 8 pm, \$8
Silent Reading Party: Sorrento Hotel, Wed Sept 2, 6 pm, free

Complete listings at strangerthingstodo.com

FILM

Human Highway

DON'T MISS *Human Highway* is the first (and by far the weirder) of two features directed by the rock veteran/god Neil Young. *Greendale*, his second film, is a raw but beautiful fairy tale about a young woman who rebels against her society. It's fair to describe that film as a long music video. *Human Highway* is more like a dystopian nightmare that looks like an early music video, features an appearance by Devo, was completed in 1982, and is about the last day of the world. (*Northwest Film Forum, Sept 4–6, \$11*) **CHARLES MUDEDE**

We also recommend...

Amy: Meridian 16 (Regal)
Ant-Man: Various locations
Best of Enemies: Seven Gables Theatre
The Big Lebowski: Central Cinema, Sept 4-8, 9:30 pm, \$8
Cold Fever: Nordic Heritage Museum, Thurs Sept 3, 7 pm, \$5 suggested donation
Diary of a Teenage Girl: Various locations
The End of the Tour: SIFF Cinema Uptown
The Gift: Various locations
Hackers: In Hecklevision: Central Cinema, Thurs Sept 3, 8 pm, sold out

Inside Out: Various locations
Jurassic World: Various locations
Mad Max: Fury Road: Various locations
Magic Mike XXL: Various locations
Mistress America: SIFF Cinema Egyptian
Mr. Holmes: Various locations
Porco Rosso: Central Cinema, Sept 4-8, \$8
Ricki and the Flash: Various locations
Shaun the Sheep: Various locations
Spy: Various locations
Steve Jobs: Man in the Machine: Opens Fri, Sept 4, various locations
Straight Outta Compton: Various locations
Trainwreck: Various locations
War Room: Various locations

Complete listings at strangerthingstodo.com

FOOD & DRINK

Chef Manu Alfau at FareStart

DON'T MISS FareStart is a fantastic organization that empowers disadvantaged and homeless men and women by training them for work in the restaurant industry. Every Thursday, they host a Guest Chef Night, featuring a three-course dinner from a notable Seattle chef for just \$29.95. This week, Manu Alfau—chef/owner of Pioneer Square's excellent Manu's Bodega—serves a menu of Dominican fare, including a yuca tamal with confit chicken leg, tomato and avocado salad, and a cafe con leche flan. (In the days afterward, plan to visit Manu's Bodega, which recently installed a wonderful patio, for cold beers, yuca empanadas, and the puerco asado sandwich with chimichurri.) (*FareStart, Thurs Sept 3, 5:30 pm, \$29.95*) **ANGELA GARBES**

We also recommend...

DYNE Pop-up: SxNW with Chef Matt Broussard: Pike Place Market Atrium Kitchen, Fri Sept 4, 7-9 pm, \$40
Free Wine Tasting: Champion Wine Cellars, Sat Sept 5, 12-5 pm
Free Wine Tasting: DeLaurenti, Sat Sept 5, 2-4 pm
Free Wine Tasting: Esquin Wine Merchants, Thurs Sept 3 from 5-6:30 pm, Sat Sept 5 from 2-5 pm, free
Free Wine on 15th: European Vine Selections, Sat Sept 5, 3-6 pm
Onibaba Ramen Pop-up: Miyabi 45th, Wed Sept 2, 11:30 am - 2 pm
Paella Night: Terra Plata, Mon Sept 7, 5 pm, \$15
Sunday Pig Roast: Bell + Whete, Sun Sept 6, 5 pm, \$24
Tiki Night: Rumba, Wed Sept 2
University District Farmer's Market: University Way NE between 50th & 52nd, Sat Sept 5, 9 am-2 pm, free

Complete listings at strangerthingstodo.com

QUEER

We recommend...

Bearaoke: Cuff, Tues Sept 8, 8 pm, free, 21+
Beefcake: Pony, Fri Sept 4, free
Cream!: One Eyed Jacks, Sun Sept 6, 8 and 10:30 pm, \$20 adv/\$25 DOS, 21+
DJ Night: Cuff, Sept 4-5, 10 pm, free, 21+
I Hate Karaoke: Pony, Tues Sept 8, 9 pm, free, 21+
Mimosas with Mama: Narwhal, Sun Sept 6, 1 pm, \$25, 21+
Robbie Turner's Playground: R Place, Wed Sept 2, free, 21+
Stiffed: Kremwerk, Sat Sept 5, 10 pm, free
Wildrose Karaoke: Wildrose, Wed Sept 2, free

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Noteworthy Shows This Week

strangerthingstodo.com/music [@SEAshows](https://twitter.com/SEAshows)
Kithkin

Thurs Sept 3 at Chop Suey



COURTESY OF THE ARTIST

WEDNESDAY 9/2

Thraxxhouse: Mackned, Key Nyata, more

(Crocodile, all ages) Rapper/producer Mackned creates “patently amoral drug rap,” as Larry Mizell Jr. put it in his review from a few weeks back, and if that description didn’t immediately turn you off, then his new album, *Female*, probably hit you right between the eyes with the street knowledge. It’s a chilly blast of existentially fucked and beatifically bleary-eyed hip-hop, and the best thing to come from the Thraxxhouse camp that he and Key Nyata founded a year ago, which is saying something. Ned’s nihilistic, numb words float between wafting vapors of indigo synthesizer and deep puffs of subwoofer damage, the sound somewhere between an opium den and the trap house: narcotic, melancholy, and damn addicting. **KYLE FLECK**

Eagles of Death Metal, Sinner Sinners

(Showbox, all ages) It’s crazy to think that butt-rock revivalists Eagles of Death Metal,

Josh Homme’s chap-assed and pornstached “not side project” with Jesse Hughes, have been around for more than a decade. Some will remember them for their goofy but seriously catchy mid-’00s tunes like “Speaking in Tongues” and “I Want You So Hard.” Many will not, as Queens of the Stone Age took more and more of Homme’s attention and the Eagles took an extended hiatus. Happy news, then, that they’ve returned from novelty-act purgatory with a new album, *Zipper Down*, and lead single “Complexity” promises the same mix of guzzle-gut thrill and winking dumbfuckery that endeared them to the hipster set way back when.

KYLE FLECK

The Ethiopians, I-Trinititi, the Lights, more

(Nectar) Formed in the early 1960s, the Ethiopians helped Jamaica transition from ska to reggae (a subtle change that still generally puts the accent on the upbeat, but with a different rhythm and slower tempo), but it’s their early tracks—such as “Engine 54,” “Train to Skaville,” and “The Whip”—that became instant classics, even

influencing early British punk. Known primarily as a vocal group, the Ethiopians had superb harmonies, and their scratchy recordings perfectly captured the time and place of Jamaica in the 1960s, when the music scene was exploding. Although their main songwriter, Leonard Dillon, died of cancer in 2011, lone original member Neville Duncan continues to carry on with a new lineup under the Ethiopians banner. **KATHLEEN RICHARDS**

King Gizzard and the Lizard Wizard, In the Whale, Acid Tongue

(Barboza) One of the many joys of going into a record shop is discovering a new band you’ve never heard playing on the store’s sound system. That happened earlier this year when Wall of Sound was playing King Gizzard and the Lizard Wizard, a dexterous Melbourne psychedelic band armed with just enough members to fit in your mom’s minivan (seven). Although they formed only four years ago, they’ve had a mind-blowing release schedule of Thee Oh Sees–like proportions, with six full-lengths already in their discography (all of which are already

out of print on vinyl) and their seventh, *Paper Mâché Dream Balloon*, coming this November. Its title track traipses through the paisley-painted field of baroque sike-pop that Jacco Gardner and UK Kaleidoscope fans will find pleasing. But there’s plenty from their back catalog that’s drenched in heavy fuzz guitar to make garage-rock fans reconsider their idols. **TRAVIS RITTER**

THURSDAY 9/3

The Psychedelic Furs, the Church

(Showbox) Classy 1980s-rock-nostalgia alert. England’s Psychedelic Furs have had more stateside commercial success than Australians the Church, but the two bands make for a copacetic double bill. The Furs’ first two albums—*The Psychedelic Furs* and *Talk Talk Talk*—form a bruising diptych of charred glam and ruefully melodic post-punk. Subsequent albums had good songs scattered throughout, but the Furs had lost much of their earlier crucial grit and strangeness. Nevertheless, Richard Butler’s nicotine-foghorn voice remains an

Continued ►

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SUNDAY, SEPTEMBER 13, 10 AM
at St. Louis

SUNDAY, SEPTEMBER 20, 5:30 PM
at Green Bay

SUNDAY, SEPTEMBER 27, 1:25 PM
vs Chicago

MONDAY, OCTOBER 5, 5:30 PM
vs Detroit

SUNDAY, OCTOBER 11, 10 AM
at Cincinnati

SUNDAY, OCTOBER 18, 1:05 PM

GOUGARS

SATURDAY, SEPTEMBER 5, 11 AM
vs Portland State University

SATURDAY, SEPTEMBER 12, 12:30 PM
at Rutgers

SATURDAY, SEPTEMBER 19, 5:30 PM
vs University of Wyoming

SATURDAY, OCTOBER 3, TBA
at University of California, Berkeley

SATURDAY, OCTOBER 10, TBA
at University of Oregon

HUSKIES

FRIDAY, SEPTEMBER 4, 7:15 PM
at Boise State University

SATURDAY, SEPTEMBER 12, 11 AM
vs Sacramento State University

SATURDAY, SEPTEMBER 19, 2 PM
vs Utah State University

SATURDAY, SEPTEMBER 26, TBA
vs University of California, Berkeley

THURSDAY, OCTOBER 8, 6 PM
at USC

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2015 NATIONAL FOOTBALL SCHEDULE											
WEEK 1				WEEK 2				WEEK 3			
THU SEPT 10 PIT @ NE, 5:30 pm				THU, SEPT 17 DEN @ KC, 5:25 pm				THU, SEPT 24 WAS @ NYG, 5:25 pm			
SUN, SEPT 13 GB @ CHI, 10 am CAR @ JAX, 10 am SEA @ STL, 10 am KC @ HOU, 10 am CLE @ NYJ, 10 am IND @ BUF, 10 am				SUN, SEPT 20 HOU @ CAR, 10 am SF @ PIT, 10 am TB @ NO, 10 am DET @ MIN, 10 am				SUN, SEPT 27 ATL @ DAL, 10 am IND @ TEN, 10 am OAK @ CLE, 10 am CIN @ BAL, 10 am			
MON, SEPT 14 PHI @ ATL, 4:10 pm MIN @ SF, 7:20 pm				MON, SEPT 21 NYJ @ IND, 5:30 pm				MON, SEPT 28 KC @ GB, 5:30 pm			
WEEK 4				WEEK 5				WEEK 6			
THU, OCT 1 BAL @ PIT, 5:25 pm				THU, OCT 8 IND @ HOU, 5:25 pm				THU, OCT 15 ATL @ NO, 5:25 pm			
SUN, OCT 4 NYJ @ MIA, 6:30 am JAX @ IND, 10 am NYG @ BUF, 10 am CAR @ TB, 10 am				SUN, OCT 11 CHI @ KC, 10 am SEA @ CIN, 10 am WAS @ ATL, 10 am JAX @ TB, 10 am				SUN, OCT 18 WAS @ NYJ, 10 am ARI @ PIT, 10 am KC @ MIN, 10 am CIN @ BUF, 10 am			
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WEEK 11
MON, NOV 2 IND @ CAR, 5:30 pm

WEEK 12
MON, NOV 9 CHI @ SD, 5:30 pm

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WEEK 13
THU, DEC 3 GB @ DET, 5:25 pm

WEEK 14
THU, DEC 10 MIN @ ARI, 5:25 pm

WEEK 15
THU, DEC 17 TB @ STL, 5:25 pm

WEEK 16
THU, DEC 24 SD @ OAK, 5:25 pm

WEEK 17
SUN, JAN 3

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vs Carolina	SATURDAY, OCTOBER 17, TBD	vs Oregon State University	SATURDAY, OCTOBER 17, TBD	vs University of Oregon	SATURDAY, OCTOBER 17, TBD
THURSDAY, OCTOBER 22, 5:25 PM at San Francisco	SATURDAY, OCTOBER 24, TBA	SATURDAY, OCTOBER 24, TBD	SATURDAY, OCTOBER 24, TBD	SATURDAY, OCTOBER 24, TBD	SATURDAY, OCTOBER 24, TBD
SUNDAY, NOVEMBER 1, 1:25 PM at Dallas	SATURDAY, OCTOBER 31, TBA	SATURDAY, OCTOBER 31, TBD	SATURDAY, OCTOBER 31, TBD	SATURDAY, OCTOBER 31, TBD	SATURDAY, OCTOBER 31, TBD
SUNDAY, NOVEMBER 15, 5:30 PM vs Arizona	SATURDAY, NOVEMBER 7, TBA	SATURDAY, NOVEMBER 7, TBD	SATURDAY, NOVEMBER 7, TBD	SATURDAY, NOVEMBER 7, TBD	SATURDAY, NOVEMBER 7, TBD
SUNDAY, NOVEMBER 22, 1:25 PM vs San Francisco	SATURDAY, NOVEMBER 14, TBA	SATURDAY, NOVEMBER 14, TBD	SATURDAY, NOVEMBER 14, TBD	SATURDAY, NOVEMBER 14, TBD	SATURDAY, NOVEMBER 14, TBD
SUNDAY, NOVEMBER 29, 1:25 PM vs Pittsburgh	SATURDAY, NOVEMBER 21, TBA	SATURDAY, NOVEMBER 21, TBD	SATURDAY, NOVEMBER 21, TBD	SATURDAY, NOVEMBER 21, TBD	SATURDAY, NOVEMBER 21, TBD
SUNDAY, DECEMBER 6, 10 AM at Minnesota	FRIDAY, NOVEMBER 27, TBA	FRIDAY, NOVEMBER 27, TBD	FRIDAY, NOVEMBER 27, TBD	FRIDAY, NOVEMBER 27, TBD	FRIDAY, NOVEMBER 27, TBD
SUNDAY, DECEMBER 13, 5:30 PM at Baltimore	SATURDAY, DECEMBER 5, ALL DAY, SANTA CLARA, CA	SATURDAY, DECEMBER 5, ALL DAY, SANTA CLARA, CA	SATURDAY, DECEMBER 5, ALL DAY, SANTA CLARA, CA	SATURDAY, DECEMBER 5, ALL DAY, SANTA CLARA, CA	SATURDAY, DECEMBER 5, ALL DAY, SANTA CLARA, CA
SUNDAY, DECEMBER 20, 1:05 PM vs Cleveland	PAC-12 Championship Game	PAC-12 Championship Game	PAC-12 Championship Game	PAC-12 Championship Game	PAC-12 Championship Game
SUNDAY, DECEMBER 27, 1:25 PM vs St. Louis					
SUNDAY, JANUARY 3, 1:25 PM at Arizona					

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THINGS TO DO MUSIC

unforgettable force of anti-nature. The Church—who elegantly rock in a slightly melancholic, slightly psychedelic vein—have been quietly building a formidable catalog over the last 34 years. This may not be their *Heyday*, but they still have much to offer. **DAVE SEGAL**

Kithkin, Bod

(Chop Suey, all ages) The advent of Kithkin's final performance is a bummer, because they're a very good band. But, as John Lennon said about another very good band's demise: "People keep talking about it like it's the end of the earth. It's only a rock group that split up; it's nothing important." Begging to differ. Kithkin made some fine recordings, but their polyrhythmic ruckus shines brightest on the stage, so don't be waiting around for a reunion tour. Singer/bassist (and *Seattle Weekly* music editor) Kelton Sears promises that the overall spirit of the night "might not be considered celebratory by regular people—mostly just violent, weird, and dangerous. We'll definitely be having a good time, though." **SEAN NELSON**

Grave Babies, So Pitted, Charms, Casual Hex

(Black Lodge, all ages) What's special and unique about So Pitted is that they not only clench to the demonic punk downpour and logger-heavy rock of the Northwest, but also to the nihilistic musical cannibalism of San Francisco weirdos Chrome and late-'90s San Diego artcore groups like the VSS and the Gravity Records camp. There's a caustic demo quality to their sound that's alien

and distorted, liquidated to move units at the Gross Out. It's not only thorny, horny, and repulsive, but angular, tangled and mangled. Proto-punk grunge heroes So Pitted are the perfect voice for disenfranchised millennials, with normy rock god Nathan Rodriguez steering the ship. **TRAVIS RITTER**

Danny Tenaglia, Sean Majors, Nordic Soul

(Q Nightclub) Seems like it's been a while since Seattle has been blessed by a Danny Tenaglia appearance. The New York DJ has become a global superstar on the club circuit through sets that carry on the legacy of high-quality sonic diversity spearheaded by the late Larry Levan at the Paradise Garage in the late 1970s and early '80s. While Tenaglia has received much praise for his epic, rhythmically robust remixes of tracks like Yoko Ono's "Walking on Thin Ice," Green Velvet's "Flash," Depeche Mode's "I Feel Loved," and Cerrone's "Supernature," he's still mostly revered for his performances on the decks. Progressive and tribal house are Tenaglia's primary modes, but his 2014 mix for the Balances Series delved into hard techno, so don't be surprised if he drops some Ø [Phase] or Regis tracks. **DAVE SEGAL**

Polyrhythmics

(Occidental Square, all ages) Do yourself a f(l)avor for your midday meal and check out Polyrhythmics at noon in Occidental Square. Part of the Out to Lunch series, this show should be an ideal setting for the Seattle octet to flex its lithe Afrobeat and funk muscles. Polyrhythmics' music is both tight and loose, mellow and boisterous, as the players intricately interlock with one another on groove workouts that sway toward

the equatorial, mood-wise. Their last album, *Libra Stripes*, is a scorcher on the Meters/Fela Kutí tips, as is Polyrhythmics' live set. You may just wanna ditch your lunch and bust a move or three. **DAVE SEGAL**

Planes on Paper, Marshall McLean Band, Matt Gervais

(Tractor) There has been no shortage of bands that sound like Planes on Paper in the last 10 years of Seattle music—acoustic guitar, brushed drums, close vocal harmonies, a filigree of pedal steel, the pretense of folk, a devotional taint—which makes it simultaneously delightful and frustrating when one of them is clearly a full head taller than the others. Planes on Paper may sound familiar, but the details of their songwriting and performance make it clear that they deserve to be singled out and appreciated. **SEAN NELSON**

FRIDAY 9/4

Bod, Aan, Versing, Pleasures

(Sunset) Surprise is rare in a critic's life: When your job revolves around consuming an inordinately large amount of music, it's impossible not to become jaded to the angles, familiar with the moves, and depressed by the derivativeness. But I'll be damned if Bod's *Party Drug* EP didn't surprise me, at least for a few tracks. Opener "Gigantor" bobs merrily between a jazzy Casiotone intro, lo-fi prog, Elephant 6-repping psych, and a killer "whoa-oh-oh" power-pop chorus. It sounds like a mess on paper, and it sort of *is* on record, but there are hints of an auteur's mad method undergirding the whole thing. The rest of the release is more straightforward, but the band can't help sneaking in grace notes of off-balance alchemy: the screeching dub effects on closing

scorcher "Motorcycle Song," achingly pretty strings playing tag with overdriven grunge on "Secret Lives." Seattle could use more bands this inventive and melody-minded. **KYLE FLECK**

SATURDAY 9/5

Ensemble Mik Nawooj

(Barboza) Ensemble Mik Nawooj flip everything on its head. There's the name (that's composer JooWan Kim's name spelled backward), and also the Oakland group's unconventional approach to hip-hop, classical, and jazz, elements of which are fused together into expressive compositions that have their own narrative arc. They can take a classic hip-hop track like Wu-Tang Clan's "C.R.E.A.M." and turn it into an urgent piece of social commentary, with dramatic strings, operatic vocals, and piano chords that add multiple layers of melody. One gets the sense that this group is trying to accomplish much more than just creating interesting music. **KATHLEEN RICHARDS**

Labor of Love Fest: Gel-Sol, Marcus Price, noisepoetnobody, Pulling Out the Light, Slow Drips, WRTCH, more

(Gallery 1412, all ages) Give Gallery 1412 some credit for providing an authentically avant-garde alternative to the Bummer-shoot juggernaut this weekend, putting on a two-day mini-fest with a curatorial bent toward brain-burgling and texture-warped experimental music. The bills look to toggle smartly between "big name" local acts like ambient improv impresario Gel-Sol and glitch guru Marcus Price and smaller, even odder occupants of the scene. To name a few, discovered as a result of researching this event: Expert System and her spectral

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9.4 Friday (Reggae / Island / Hip Hop)
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with Two Story Zori, Winstrong, Rec1

9.5 Saturday (Reggae)
CLINTON FEARON & THE BOOGIE BROWN BAND
w/ Selecta Raiford

9.6 Sunday (Bhangra / Dance / EDM)
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9.7 Monday (Weekly Jam)
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9.8 Tuesday (Blues)
TOO SLIM & THE TAILDRAGGERS
Yada Yada Blues Band

9.9 Wednesday (Benefit)
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A Benefit for the African Services Committee ft. Blake Lewis, Richie Aldente, Bucket of Honey, Project LionHeart, Mother of Pearl, Leopold Bloom

9.10 Thursday (Jazz / Funk / Rock)
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9.11 EVERYONE ORCHESTRA
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9.13 ELIOTT LIPP / GLADKILL

9.15 ABSTRACT RUDE & SCARUB

9.16 MIKE LOVE

9.17 SISTER SPARROW & THE DIRTY BIRDS

9.18 MARK FARINA "MUSHROOM JAZZ"

9.19 HIT EXPLOSION

9.23 ¡MAYDAY!

9.25 POLECAT

9.26 TORTURED SOUL

10.3 ACORN PROJECT

10.9 & 10.10 THE NEW MASTERSOUNDS

10.11 NAPPY ROOTS / CYHI THE PRYNCE

10.13 BLUEGRASS ZEPPELIN

10.17 GAUDI

10.22 PEDRITO MARTINEZ

10.24 NITE WAVE

10.28 KRISTIN HERSH

10.29 RABBIT WILDE & THE LIL' SMOKIES

10.30 & 10.31 MONOPHONICS W/ POLYRHYTHMICS

11.4 NIGHTMARES ON WAX (DJ SET)

11.5 WIL BLADES & DJ LOGIC

11.6 DEAD WINTER CARPENTERS

11.13 HEAD FOR THE HILLS / TROUT STEAK REVIVAL

11.17 PROF / NACHO PICASSO

11.20 PIMPS OF JOYTIME

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THINGS TO DO MUSIC

sound plazas, God and Vanilla's malevolent symphonies, Slow Drips' malfunction-scapes, and the demonic drone logic of Sacred Signs. Too weird to live, too rare to die—we salute you, Gallery 1412. September 5–6.

KYLE FLECK

Noonmoon, Darsombra, Noise-A-Tron, Meridian Arc

(Lo-Fi) Noonmoon is an intriguing minimalist-drone-based project headed by Seattle musician Mike Sparks Jr., who also plays bass in He Whose Ox Is Gored. The frustratingly small fragments of Noonmoon's forthcoming album *Vanisher*—beatific airplane-engine drones, riveting Can-like bass lines, crystalline organ motifs—hint that it'll be worth following closely. Baltimore's Darsombra feature guitarist/vocalist Brian Daniloski and Ann Everton, who adds synth, percussion, vocals, and visuals to the duo's heavy, ominous species of psych rock—although they do have their beautiful, pastoral moments, too, especially the songs on 2012's *Climax Community*. Andrew Crawshaw's Meridian Arc project is quickly developing into a phenomenal source of sci-fi-soundtrack perilousness. He's coaxing some of the most nerve-frazzling analog-synth tones in this synth-mad city. **DAVE SEGAL**

Dead Soft, TV Ugly

(Victory Lounge) September is one of the most bittersweet months, the dying sigh of summer as the trees turn and the daylight dwindles, with just enough sun

left to remind you what you're losing. It's a great month, though, for nostalgically inclined jangle punk, those chiming guitars and wistful melodies offering soundtrack material for long bike rides down leafy lanes. This evening, Victory Lounge hosts two Vancouver, BC-based bands that offer their own takes on this inexhaustible sound: Dead Soft, a power-pop trio whose jaggedly pretty guitar swarm seems shaped by Dinosaur Jr., and TV Ugly, a "garbage pop" quartet whose influences run even earthier to "lasagna, buddy burgers, BBQ chips." They're pretty fucking great. **KYLE FLECK**

SUNDAY 9/6

Cult of Luna, Minsk, SubRosa, Bréag Naofa

(Neumos, all ages) Imagine a person who likes metal. Now imagine more specifically they like metal very loud but not necessarily all that angry—heavy but not all that fast. This hypothetical person is exactly the target audience Sweden's Cult of Luna are aiming at. Their take on atmospheric sludge calls back to Neurosis but carries its own unique sense of melancholy. Support will come from Chicago's Minsk, who recently released their first album in six years, as well as Salt Lake City's folk-inflected doom outfit SubRosa. Both bands sport critically acclaimed back catalogs and extended, beautiful songs. Locals Bréag Naofa open. **JOSEPH SCHAFER**

Bumbershoot: Brand New

(Seattle Center, all ages) Fifteen years ago, Brand New were just another pop-emo band, and then they did something amazing: They got good. With poignant and witty lyrics coupled with versatile

instrumentation, they were probably the best of their ilk in the mid '00s. While they never achieved the breakout success that some of their peers did, Brand New did cultivate a passionate and loyal fan base, one willing to sit through the band's long period of silence between albums (they're teasing their first in six years) and experiments with post-punk and other genres. Let's hope Brand New's Bumbershoot set will include the big hooks from their earlier records, as well as the harsher, more experimental songs on 2009's *Daisy*. **JOSEPH SCHAFER**

MONDAY 9/7

Bumbershoot: Bread and Butter

(Seattle Center, all ages) Thin Lizzy might have died when Phil Lynott was sent to heaven, but Seattle's Bread and Butter currently hold all the keys that unlock that sound perfectly, while adding a dose of power pop into the mix. The studly, denim-clad four-piece group are all veterans of Seattle's rock scene, from bands you likely saw or completely missed at the Comet when it was still a venue. With Bumbershoot's final-day lineup being fairly lackluster, there's no reason for you to miss Bread and Butter if you happen to be on Seattle Center grounds. Seventies bob-haircut scenesters and ponytail dads with deep Tom Petty and Cheap Trick LP collections, meet your new favorite band. **TRAVIS RITTER**

TUESDAY 9/8

Wavves, Twin Peaks, Swimmers

(Neptune, all ages) For a while in the late '00s, Wavves (San Diego's Nathan Williams) was making surf punk that actually contained sweet breaths of fresh air. Beneath

the home-studio scuzz fizzed melodies of effortless catchiness that made even middle-aged grumps feel youthful and reckless. But 2010's *King of the Beach* began a tilt toward higher production values and a concomitant loss of charm, which continued on the major-label debut, *Afraid of Heights*. Maybe becoming more "pro-sounding" ain't all it's cracked up to be. On Twin Peaks' 2012 album *Sunken*, the Chicago band came off like chillwavers kicked out of wishy-washy-ness by a garage-rock urgency. It was a merging of unlikely elements that worked pretty well most of the time. But on their latest album, 2014's *Wild Onion*, songs zoom into sharper focus and burgeon into radio-friendly bravado, as if they immersed themselves in Tom Petty's *Damn the Torpedoes* and the Rolling Stones' *Exile on Main Street* and added a light coating of schmaltz. Progress? **DAVE SEGAL**

Sweet Dreams: The Music of Patsy Cline

(Triple Door, all ages) I'm not one to bump too many tribute-style shows, but *this* tribute show isn't a bunch of lowbrows drunk on warm but delicious Rainier churning out note-for-note Fleetwood Mac covers. Rather, it's a top-class 83rd birthday party for the widely worshipped 1950s pop-country singer Patsy Cline. Sweet Dreams has had at least one previous run, which I regret missing, but looking at the lineup, it appears the show will be presented in a revue style featuring local vocalists and singer-songwriters V. Contreras, Kristen Ward, Mackenzie Mercer, Jennifer Hopper, and the Riveters. Also, the show runs for two nights and it's all ages, so, as I know you love Ms. Patsy, you really have zero excuses for missing this. September 8–9. **MIKE NIPPER**

HIGHLINE

Wednesday, September 2nd
MILD HIGH CLUB
Killer Ghost
Wood Knot
Invisible Hand
9PM, \$8-\$10

Thursday, September 10th
FUCK THE FACTS
THE DRIP, Transient
Spacebag, LB!
9PM, \$8-\$10

Saturday, September 19th
SPIDERFACE
Wreckless Freeks,
Oh No Variety Show
9PM, \$10

Sunday, September 20th
Mechanismus and Musicwerks present
SEVERED HEADS
9PM, \$15-\$20

Monday, September 21st
Mechanismus and Musicwerks present
HAUJOBB
Alter Der Ruine, Aedifice
9PM, \$15-\$20

Wednesday, September 23rd
PANZERGOD
Sacrament Ov Impurity
Summoning Sickness
9PM, \$13

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Fri 9/4 9pm
DUG RARE FUNK
DANCE PARTY

Sat 9/5 9pm
NOONMOON,
Darsombra,
Noise-A-Tron,
& Meridian Ar

Sun 9/6 8pm
FIAN,
Modern Day
Astronauts,
Alki Jones,
& Guest - \$7

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9/18 JASMINE JORDAN
9/19 BIG TOP AFTER DARK
9/22 COLIN STEISON AND SARAH NEUFELD
9/24 THE SHAMS
9/26 SUSY SUN
9/27 THE BURLESQUE MARATHON
10/1 CORY MCABEE
10/14 MADISEN WARD
10/24 JON MCLAUGHLIN

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SEPTEMBER

FRI 9/4
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Four Seattle DJ's have escaped from Black Rock City. Get a sampling of 4x4 beats that will make you forget a week of listening to terrible dubstep being almost totally drowned out by your neighbor's generator at Burning Man. Dust free! // 10pm \$5

SAT 9/5
NIGHT CRUSH
Seattle's hottest queer late night dance party. Jams upon jams upon jams! Featuring Miss Pop. With Roll-Roll // 10pm Sliding Scale \$7 After 11pm

SUN 9/6
FLAMMABLE
West Coast's longest running house night. 20 years and going strong! This Labor Day extravaganza goes late. Featuring Kadeejah Streets with Brian Lyons and Wesley Holmes // 10pm \$10

THEATER

THU - SAT 9/3-9/5
MS. PAK MAN: BONUS STAGE!
Watch this video game superstar of the 1980s try and stage her big comeback (again!) after years of popping too many power pills in a cabaret style theater experience. Video game geeks, drag / camp fans, 80s aficionados, comedy lovers, and boozey theater goers will love this 8-bit diva's antics! Hold onto your joysticks, it's going to be a bumpy night! Featuring Scott Shoemaker Directed by Freddy Mellich // 7pm Doors 8pm Show \$20

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FRIDAY SEPTEMBER 11
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OCTOBER 6 MOORE THEATRE
1012 2ND AVE. SEATTLE, WA - 8:00PM SHOW - ALL AGES
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TAYLOR DAVIS
OCTOBER 12 THE TRIPLE DOOR
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STURGILL SIMPSON - FRIDAY NOV 13 SHOWBOX SODO

WHISKEY MYERS
AARON CRAWFORD & JOHN DAVID KENT
FRIDAY SEPT 11
TRACTOR TAVERN
5201 BALLARD AVE NW - SEATTLE, WA
21 & OVER - 9:00PM SHOW
TICKETS AT WOODMASTER
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BOWLING FOR SOUP
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SEPTEMBER 15
THE CROCODILE
3200 2ND AVE. SEATTLE, WA
8:00PM SHOW - ALL AGES
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GOODER WHITE SKAGGS
OCTOBER 7
MOORE THEATRE
1012 2ND AVE. SEATTLE, WA - 8:00PM SHOW - ALL AGES
TICKETS AVAILABLE FROM TICKETS.COM - CHARGE BY PHONE 1-800-325-2277

JON McLAUGHLIN
THE LIKE US TOUR
& TESS HENLEY
SATURDAY OCT 24
COLUMBIA CITY THEATER
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8:00PM SHOW - 21 & OVER
TICKETS AT TICKETMASTER
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RYAN BINGHAM
FEAR AND SATURDAY NIGHT TOUR
SATURDAY NOV 14
NEPTUNE THEATRE
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8:00PM SHOW - ALL AGES
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- SUNDAY 9/6
CULT OF LUNA
MINSK
+ SUBROSA + BREAG NAOFA
- TUESDAY 9/8
TOKYO POLICE CLUB
THE HOLLERS
- WEDNESDAY 9/9
JACKIE GREENE
LAUREN SHERA
- THURSDAY 9/10
80'S VS. 90'S DANCE NIGHT!
FT. PURPLE MANE (PRINCE COVER BAND)
+ 80'S INVASION
- MONDAY 9/14
SAGE FRANCIS
ONRY OZZBORN
+ STAGE + TRANSIT
- THURSDAY 9/17
THE CHAMELEONS VOX
NOSTALGIST
+ SOFT KILL
- FRIDAY 9/18
MAN MAN
SHILPA RAY
- SUNDAY 9/20
TORO Y MOI
ASTRONAUTS, ETC.
- FRIDAY 9/27
BLACKALICIOUS
LATEEF THE TRUTHSPEAKER
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Hercules & Love Affair • 9/16 Teen Daze •
9/17 Superhumanoids • 9/18 Pure Bathing
Culture • 9/19 Say Lou Lou • 9/20 The
Lighthouse and the Whaler • 9/21 Coeur De
Pirate • 9/23 Epica + Eluveitie • 9/23 Sadistik
• 9/24 The Acid (Live) • 9/24 Prom Queen •
9/25 Recondite (Live) • 9/25 Valley Maker
• 9/26 Agoria (DJ Set) • 9/26 Jess Glynne (SOLD
OUT) • 9/27 Crooks On Tape • 9/29 Chelsea Wolfe
• 9/30 Mew • 9/30 Iska Dhaaf • 10/1 Lafa Taylor



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THE NBHD + BAD SUNS
OCT 21 • SHOWBOX SODO

RACHAEL YAMAGATA
OCT 22 • THE CROCODILE

MARINA & THE DIAMONDS
OCT 25 • THE PARAMOUNT

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THINGS TO DO MUSIC

All the Shows Happening This Week

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★ = Recommended A = All Ages

WED 9/2

LIVE

★ **88 KEYS** Musicians' Jam: Jens Gunnoe, guests, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ **BARBOZA** King Gizzard & the Lizard Wizard, In the Whale, Acid Tongue, 8 pm, \$3 with RSVP/\$10 without

★ **C&P COFFEE COMPANY** Jim Page, 7 pm, free

★ **CROCODILE** Thraxhouse, guests, 7 pm, \$12

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

★ **EGAN'S JAM HOUSE** Bill Camplin, Steve Wacker, Bob Knetzger, 7 pm, \$10

★ **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

★ **HIGHLINE** Mild High Club, Killer Ghost, Wood Knot, Invisible Hand, 9 pm, \$8/\$10

HIGHWAY 99 Rece Jay Newton, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

★ **JAZZ ALLEY** The Grandmothers of Invention

KELLS Liam Gallagher

★ **NECTAR** The Ethiopians, the Lights, Lion of Judah, 8 pm, \$8

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

SEAMONSTER Fawcett Symons and fogg, Adrian

Xavier, 8 pm, free

★ **THE SHOWBOX** Eagles of Death Metal, 8 pm, \$20/\$22

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

SUBSTATION Alina Ashley Nicole, Our Dead Father, Naomi Botkin, Whisperer, 8 pm

SUNSET TAVERN John Nolan, Mychal Cohen, Chris Cunningham, 8 pm, \$15

TRACTOR TAVERN Specters, the Good Wives, Kingswood Estate, 8 pm, \$8

TRIPLE DOOR MUSICQUARIUM LOUNGE Norman Baker Trio, Beth Bombara, 8:30 pm, free

★ **THE TRIPLE DOOR THEATER** Justin Froese, Kelsey Sprague, 7:30 pm, \$12

JAZZ

★ **SERAFINA** Tim Kennedy, guests, 8 pm, free

★ **TULA'S** Smith/Staelens Big Band, 7:30 pm, \$10

VITO'S RESTAURANT & LOUNGE Paul Gabrielson Trio, 9 pm, free

DJ

BALTIC ROOM Bollocks

CONOR BYRNE Rainier Soul Sounds: 9 pm, free

CONTOUR NuDe Wednesdays

FOUNDATION Phace, 10 pm, \$10

HAVANA Wicked & Wil

KREMWERK Chinga Su Renta: La Gaviota, Joto Realness, guests, 9 pm

★ **MERCURY** As You Like It: An All-Request Night: DJ Jades,

Morgue Anne, 9 pm, \$5

NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit

PONY He's a Rebel: Guests

Q NIGHTCLUB Louis Futon, guests, 9 pm, \$10

STUDIO SEVEN Electric Wednesday: Guests

THURS 9/3

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ **BLACK LODGE** Grave Babies, So Pitted, Charms, Casual Hex, 8:30 pm

BLUE MOON TAVERN Bay Uno, Gareth Dickson, Benoit Pioulard, Levi Fuller, 9 pm

CENTRAL SALOON Stay Happy Collective: 6 pm, free

★ **CHATEAU STE.**

MICHELLE Frankie Valli & the Four Seasons, 7 pm

★ **CHOP SUEY** Kithkin, Bod, guests, 8 pm, \$8/\$10

COLUMBIA CITY THEATER Eclixica, Los NorthweSKA

CONOR BYRNE Echo Ravine, A Weekend at the Feelies, Jeremy Wingfield, 9 pm, \$8

CROCODILE Fortunate Youth, the Approach, Ital Vibes, 8 pm, \$15

★ **CROSSROADS SHOPPING CENTER** Open Mic: 6 pm, free

★ **DOWNPOUR BREWING** Open Mic Night

★ **EL CORAZON** Obsidian, Perception, Rhine, guests, 8 pm, \$8/\$10

HIGH DIVE Marmalade, 8:30 pm, \$6, Shady Bottom, 9 pm, \$6

J&M CAFE True Romans, 8 pm, free

KELLS Liam Gallagher

LO-FI A Townsmen Echo, Monk Parker, Exohxo, Tenderfoot, 9 pm, \$7

THE MIX Yada Yada Blues Band, 9 pm, free

★ **NEPTUNE THEATRE** Randy Rogers, Wade Bowen, 8 pm

NEUMOS BD & the Chics, Daniel Kirkpatrick & the Bayonets, Dreamcatcher, 8 pm, \$10

★ **OCCIDENTAL SQUARE** The Polyrythmics,oon, free

★ **PARAMOUNT THEATRE** Hall & Oates, 7:30 pm, \$35.75-\$121.25

★ **THE ROYAL ROOM** The Royal Rumble, 8 pm, suggested donation \$5-\$15

★ **THE SHOWBOX** The Psychedelic Furs, the Church, 8:15 pm, \$29.50/\$35

SKYLARK CAFE & CLUB Kathleen Murray, Ira Wolf, Micah Subar, 9 pm, \$7

★ **STUDIO SEVEN** Jack Mozie, #Wallis, Ruth Soto, guests, 7 pm, \$8/\$10

SUBSTATION Strange Lovers, Draft Week, Planet of Giants, 9 pm

SUNSET TAVERN Hallstrom, Home Sweet Home, 9 pm, \$8

TRACTOR TAVERN Planes on Paper, Marshall McLean Band, Matt Gervais, 8 pm, \$8

TULALIP RESORT CASINO Sammy Hagar, 7 pm, \$55-\$110

★ **VAN VORST PLAZA** Taylor Bowyn, noon, free

JAZZ

★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

★ **JAZZ ALLEY** Terence Blanchard, E-Collective, Sept 3-6, 7:30 pm, \$28.50

★ **OSTERIA LA SPIGA** Thursday Night Jazz

PINK DOOR Bric-a-Brac: 8 pm

★ **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

TRIPLE DOOR

MUSICQUARIUM LOUNGE Happy 4Tet, 9 pm, free

★ **TULA'S** A-Z Swinging Jazz

VITO'S RESTAURANT & LOUNGE Rik Wright, 9 pm

DJ

BALLROOM Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded: Guests

FEEDBACK LOUNGE The Deep Cuts: DJ Kingblind, 7 pm, free

★ **HAVANA** Sophisticated Mama

KREMWERK Eastern Front

★ **MERCURY** Sex.Wave: Guests, 9 pm, \$3/\$5

NECTAR The Hood

Internet, DJ Indica Jones, DJ Swervewon, DJ Boombox

NEIGHBOURS Revolution: DJ Marty Mar, Michael Kutt

OHANA Get Right: '80s Ladies Night: DJ Sosa, 10 pm, free

★ **Q NIGHTCLUB** Danny Tenaglia, Sean Majors, Nordic Soul, 9 pm, \$22

R PLACE Thirsty Thursdays: DJ Flow

SAINT JOHN'S BAR AND EATERY Peel Slowly: DJ Squid

Vicious, Fentar, DJ Kool Mike B, DJ Bargain Bin, free

★ **SHOWBOX SODO** Prince Royce, DJ Denver, DJ Eddie, 9 pm, \$55-\$62.50

TRINITY Beer Pong Thursdays: Deaf!Nt, Chris Herrera, Christyle, free

FRI 9/4

LIVE

88 KEYS Dueling Piano Show

★ **BLACK LODGE** Merso, Love Moon, Praying, Post Boredom

BLUE MOON TAVERN The Quick and Easy Boys, guests

FRI, 9/4 - SUN, 9/6 JIMMY O. YANG

Jimmy O. Yang is a standup comedian, actor, and Funny Asian Dude. He currently stars as Jian-Yang, the Asian guy on HBO's Silicon Valley. As a standup, he performed on The Arsenio Hall Show and received a rare standing ovation. Jimmy is fluent in three Chinese dialects, but never likes to brag about it. He likes Pugs on Instagram.



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DRUNK OF THE WEEK



KELLY O

TOP FIVE RULES FOR BUMBERSHOOT

1. Don't even THINK about trying to use your ATM card to get into the beer garden because you forgot your photo ID. You're insulting security and you're holding up the damn line.
2. Don't try to smuggle in liquor. You're holding up the line (again!).
3. Do go to neighboring bars like Mecca, Solo, and the 5 Point and do a bunch of booze shots.
4. Don't do shots before heading to any comedy stage, especially not whiskey shots. Whiskey is "talk soup," aka HECKLE JUICE.
5. Do wear something crazy. It'll help you meet people. Don't wear something crazy just so you can juggle your imaginary balls. No one likes a show-off (or imaginary balls). **KELLY O**



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Lecture 1

A Heady Lecture Series Under Heady Influence

Wednesday, September 16 - The Cloud Room

Sep 3-5: Re-Bar



THURSDAY, SEPTEMBER 3 - CHOP SUEY

SATURDAY, SEPTEMBER 5

BLACK BONE
EXORCISM

COLUMBIA CITY THEATER

Wednesday, September 9

Jonathan
Franzen
'Purity:
A Novel'



Town Hall



Sunday, September 13
Unicorn - Narwhal

September 25-27 Marina Park



Kirkland Oktoberfest 2015



Saturday, September 26
Seattle Design Center

October 2nd - 4th Ballard
Various Locations



LABOR DAY WEEKEND • SEPT 5, 6, 7, 2015 • SEATTLE

DECIBEL¹²

SEPTEMBER 23-27, 2015 // SEATTLE, WA

Adlib / Agoria / Alan Fitzpatrick / andhim / Andy Warren / Anna Langley
Archivist / Autechre / AWE / Bardo:Basho / Banyanix / Bob Moses
Bonobo (DJ) / Brandy Gray / Brian Lyons / Briana Marela / Brooke Would
Cassegrain / Christian Martin / Clark / Coldbrew Collective / Container
Cygnus / Cyril Hahn / Dan Deacon / Daniel Avery / Dasha Rush / Dawd
Diagraf / DJ Nork / DJ Tennis / DJEMBA DJEMBA / Doza / Drumcell
Dylan Stark / Eskimo / ESTA / Experimental Housewife / Filastina / FooFou
Fundion / Gilligan Moss / Ginkgo / IG88 / J.Philip / Jak / Jin / Joe Bellingham
Joe Kay / John Massey / John Tejada / Jon Charnis / Jonathan Wornack
Josef Gaard / Joseph Capriati / Julian Jewell / Julia Bashmore / Justin Jay
Kid Smpl / Laurel Halo / Lee Reynolds / Leo Mayberry / Luke Mandala
Lusine / M.A.N.D.Y. / Manatee Commune / Marcel Dettmann / Masha
Michael Manahan / Mick Jenkins / Mr. Carmack / Nancy Dru / Natasha Kneto
Nicolas Jaar (DJ) / Noah Pred / Nordic Soul / Paul Rich / Pezner / Pharmakon
Photay / Raica / Raiz / Recess / Recondite / Richard Devine / Rob Hall
Rob Noble / Roman Flügel / Sango / Scott Sunn / Sean Majors / Shapeze
Shibbo San / Shifted / Sian / Sorie / Strategy / STWO / System Of Survival
Tara Brooks / Taylor McFerrin / The Acid / The Black Madonna / The LoveVirus
The Perfect Cyn / Thievery Corporation / Tim Hecker / Tin Man / Truncate
T.J. Davis / Tyson Wittrock / Vox Mod / VRIL / Wesley Holmes / Young Ejecta

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THINGS TO DO All the Shows Happening This Week

★ **CHATEAU STE.**
MICHELLE Pink Martini, 7 pm, \$45/\$75

★ **CHINA HARBOR** Orquesta la Solucion, 9:30 pm, \$15

★ **COLUMBIA CITY THEATER** Joseph Vincent, 7:30 pm, \$20

★ **CONOR BYRNE** Renegade Stringband, Dodgy Mountain Men, Tekla Waterfield, 9 pm

★ **CROSSROADS SHOPPING CENTER** The Spyrographs

★ **EASY STREET RECORDS** Danny Newcomb & the Sugarmakers, 8 pm, free

★ **HIGHWAY 99** The 24th Street Wailers, 8 pm, \$15

★ **HOWARD AMON PARK** Tumbleweed Music Festival

★ **KREMWERK** Research, Person of Interest, RAICA, Ctrl_Alt_Dlt, Kuri Kondrak, Nyquist, 6 pm, \$8

★ **LANGSTON HUGHES PERFORMING ARTS INSTITUTE** Freshest Roots

★ **NECTAR** Da Beckoning, Two Story Zori, Wingstrong, 9 pm, \$9

★ **OBSIDIAN** Generifus, Sick Sad World, Oh Rose, 9 pm, \$5

★ **OLD TOWN TREOS** Jessica Lynne, 7 pm, free

★ **PONO RANCH** Mark Hurwitz and Gin Creek, 8 pm, free

★ **SEAMONSTER** Live Funk

★ **SKYLARK CAFE & CLUB** Eight Legs To Nowhere

★ **SLIM'S LAST CHANCE** Ten Miles Wide, Upwell, Powwers, Levels, 7 pm

★ **STUDIO SEVEN** A Flourishing Scourge, Rhine, Rat King, Vaginal Defecation, 8 pm, \$10

★ **SUBSTATION** Hell Mary, Wind Burial, Patrick Galactic, guests, 8 pm, \$8

★ **SUNSET TAVERN** Bod, Aan, Versing, Pleasures, 9 pm, \$8

★ **TIM'S TAVERN** The Moon is Flat, Hella Sunshine, the Mean Street Meanie, \$7

★ **TRACTOR TAVERN** Jackrabbit Starts, Sunderheed, the Blue Tracks, Big Splash Champion, 9 pm, \$8

★ **TRIPLE DOOR MUSICQUARIUM LOUNGE** Danny Godinez, 5 pm, free, James Howard Band, 9 pm, free

★ **THE TRIPLE DOOR THEATER** Curtis Salgado, Sept 4-5, 8 pm, \$25/\$30/\$32

★ **VICTORY LOUNGE** Arcane, Silent Era, Your Heart Breaks, 9 pm, \$7

★ **WATERFRONT PARK** Clinton Fearon & the Boogie Brown Band, Fri, Sept 4, noon, free

★ **WHITE RIVER AMPHITHEATRE** Tim McGraw, Billy Currington, Chase Bryant, 7 pm

★ **JAZZ**

★ **★ JAZZ ALLEY** Terence Blanchard, E-Collective, Through Sept 6, 7:30 pm, \$28.50

★ **RIVER ROCK GRILL** Chris James Quartet, 6 pm, free

★ **SERAFINA** Alex Guilbert Trio, 9 pm

★ **TRIPLE DOOR MUSICQUARIUM LOUNGE** Birch Pereira & the Gin Joints, 5 pm, free

★ **TULA'S** A Horace Silver Tribute: Thomas Marriott, 7:30 pm, \$20

★ **VITO'S RESTAURANT & LOUNGE** Jovino Santos Neto, 8 pm, free

★ **ASTON MANOR** #AstonMob Fridays: Guests

★ **BALLROOM** Rendezvous Friday: Guests, 9 pm

★ **BALMAR** Top 40: Guests, 9:30 pm, free

★ **BALTIC ROOM** Fundamental Fridays: Guests

★ **CUFF** DJ Night

★ **FOUNDATION** Dannie, guests, 10 pm, \$17.50-\$30

★ **HAVANA** Viva Havana & Havana Social

★ **JAZZBONES** Filthy Fridays

★ **MERCURY** Gasp: JQ, 9 pm, \$5

★ **NEIGHBOURS** Absolut Fridays

★ **NEUMOS** Rapture

★ **OZZIE'S** DJ Night

★ **PONY** Beefcake

★ **Q NIGHTCLUB** DJ Henski, Koister, Cartographer, Mantaray, Drew, 10 pm, \$10

★ **R PLACE** Swollen Fridays: 9 pm

★ **RUNWAY CAFE** Vinylaters' First Fridays: The Vinylaters

★ **THERAPY LOUNGE** Under Pressure

★ **TRINITY** Fridays at Trinity

★ **CLASSICAL**

★ **CHAPEL PERFORMANCE**

★ **SPACE** Composers' Salon

SAT 9/5

LIVE

★ **88 KEYS** Dueling Piano Show: 8 pm, free

★ **THE ANGRY BEAVER** The Seattle Houserockers, free

★ **BARBOZA** Ensemble Mik Nawooj, \$10

★ **BLUE MOON TAVERN** Ashes & Ghosts, Lo-Five, Hostile Makeover, 9:30 pm

★ **CAFE RACER** Lando, 9 pm

★ **CHATEAU STE.** MICHELLE Pink Martini

★ **CLUB HOLLYWOOD** CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

★ **COLUMBIA CITY THEATER** Black Bone Exorcism, Earth Eater, Gnash, Slugged, 8 pm, \$5

★ **CONOR BYRNE** The Hard Pans, Country Dave, 9 pm, \$10

★ **CROSSROADS SHOPPING CENTER** Maia Santell & House Blend, 7 pm, free

★ **DARRELL'S TAVERN** The Forgotten Gods, Eroder, guests

★ **EL CORAZON** Millhous, Potbelly, the Dog in the Fight, the Devil Bores Me, 9:30 pm, \$5

★ **★ GALLERY 1412** Labor of LoveFest: Gel-Sol, Marcus Price, Noisepoetnobody, Pulling Out the Light, Slow Drips, Wrtch, guests, Sept 5-6, 4 pm, free

★ **HIGH DIVE** The Staxx Brothers, Tim Jones

★ **HIGHLINE** Kohosh, Babylon, LYSOL, 9 pm, \$5

★ **HIGHWAY 99** Hot Wired Rhythm Band, 8 pm, \$15

★ **HOWARD AMON PARK** Tumbleweed Music Festival: Guests, free/events by admission

★ **LO-FI** Noonmoon, Darsonbra, Noise-a-tron, Meridian Arc, 9 pm, \$7

★ **NECTAR** A Musical Memorial for Erik Madsen: Positive Rising, the Approach, Stay Grounded, Puget Sound System, 1:30 pm, \$10; Clinton Fearon & the Boogie Brown Band, Selecta Raiford, 9 pm, \$12

★ **PONO RANCH** West Coast Bump Band, 8 pm, free

★ **RAINIER BEACH** 5th Annual Art Walk Rainier Beach: 10 am-4:30 pm, free

★ **SEATTLE CENTER** Bumbershoot: Eliot Sumner, Chance the Rapper, Melvins, Built To Spill, Kehlani, Zedd, Hozier, Nacho Picasso, guests, \$79-\$700

★ **SHOWARE CENTER** Seattle Rock-A-Thon: Candlebox, Drowning Pool, Dokken, Divide the Day, guests, Sat, Sept 5, noon, \$20/\$25

★ **SLIM'S LAST CHANCE** the Rocketz, Hard Money Saints, Enemy Proof, American Dischord, 9 pm

★ **SOULFOOD COFFEEHOUSE AND FAIR TRADE EMPORIUM** Soulfood Open Mic: Guests, 6 pm, free

★ **SUBSTATION** Boutique: Dallyance, Fallen Rothschild, Bogi, DJ Sho Nuph, the Deadrones, Lysine, Unraze, Godspeak Columbia, 5 pm, \$6

★ **SUNSET TAVERN** Graig Markel & the 88th St Band, Surrealized, the Western Red Penguins, 9 pm, \$8

★ **TIM'S TAVERN** The Teacher's Lounge Band, 9 pm

★ **TRACTOR TAVERN** ReBirth Brass Band, 10 pm, \$25/\$40 for both shows

★ **THE TRIPLE DOOR THEATER** Curtis Salgado, Through Sept 5, 8 pm, \$25/\$30/\$32

★ **VICTORY LOUNGE** Dead Soft, TV Ugly, 9 pm

★ **WHITE RIVER AMPHITHEATRE** Kid Rock, Foreigner

★ **JAZZ**

★ **★ JAZZ ALLEY** Terence Blanchard, E-Collective

★ **★ THE ROYAL ROOM** Farnell Newton, Industrial Revelation, \$15

★ **SEAMONSTER** Eric Hullander Jazz, 6 Demon Bag, 8 pm

★ **SERAFINA** Sue Nixon Quartet, 9 pm, free

★ **TRIPLE DOOR MUSICQUARIUM LOUNGE** Sam Marshall Trio, 9 pm, free

★ **VITO'S RESTAURANT & LOUNGE** The Tarantellas, 6 pm, free; Gust Burns, 9:30 pm, free

★ **ASTON MANOR** NRG Saturdays: Guests

★ **BALLROOM** Sinful Saturdays

★ **BALMAR** Top 40 Night

★ **BALTIC ROOM** Crave

★ **CLASSICAL**

★ **CHAPEL PERFORMANCE**

★ **SPACE** Composers' Salon

SUNDAYS

★ **BARBOZA** Inferno

★ **CHOP SUEY** Dance Yourself Clean

★ **CORBU LOUNGE** Saturday Night Live: DJ BBoy, DJ 5 Star

★ **CUFF** DJ Night

★ **FOUNDATION** Fedde Le Grand, 10 pm, \$35

★ **GREAT AMERICAN CASINO** Dine n' Dance Bollywood Dance Party: 9 pm, \$10

★ **HAVANA** Viva Havana & Havana Social

★ **KREMWERK** Stiffed

★ **MERCURY** Machineries of Joy: DJ Hana Solo, \$5

★ **MONKEY LOFT** Summer Saturday 12 Hour Parties

★ **NEIGHBOURS** Inferno Hot Summer Nights

★ **NEUMOS** GLO UP Dance Night: DJ General Meow, Reverend Dollars, 9 pm, \$5

★ **OZZIE'S** DJ Night: Guests, 9 pm, free

★ **R PLACE** Therapy Saturday: DJ Flo'w

★ **RE-BAR** Night Crush: 10:30 pm

★ **RUNWAY CAFE** DJ David N, free

★ **SUBSTATION** Boutique: Dallyance, Fallen Rothschild, Bogi, DJ Sho Nuph

★ **THERAPY LOUNGE** This Modern Love: Guests

★ **TRINITY** Saturdays at Trinity

★ **CLASSICAL**

★ **CHAPEL PERFORMANCE**

★ **SPACE** Composers' Salon

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★ **NEUMOS** Rapture

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TWO SEATED SHOWS!
BARON VAUGHN
JOANN
ALL AGES (BAR W/ ID) - \$12 ADV / \$15 DOS -
6:30 PM EARLY / 9:00 PM LATE

U&C: 9/16 JOEY CAPE @ SUNSET, 9/18 TREVOR HALL @ SHOWBOX MARKET, 10/4 THE FRIGHS @ VERA PROJECT, 10/24 KNUCLE PUCK @ EL CORAZON, 11/1 HAVE MERCY

PONY
BEERS QUEERS & GOOD TIMES!

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WED 9/02 He's A Rebel!
FRI 9/04 BEEFCAKE!
SAT 9/05 BANANAS
SUN 9/06 4TH WORLD'S TINIEST TEADANCE!
MON 9/07 FRUIT
TUE 9/08 I HATE KARAOKE!

NEPTUNE
1303 NE 45TH ST

THIS FRI SEPTEMBER 4
DOUG LOVES MOVIES
LIVE PODCAST TAPING

NEXT WEEK! SEPTEMBER 8
WAVES
with **TWIN PEAKS** and **SWMRS**

NEXT WEEK! SEPTEMBER 9
ANDY DALY

NEXT WEEK! SAT SEPTEMBER 12
NOAH GUNDERSEN
with **SILVER TORCHES**

SEPTEMBER 14 - ON SALE NOW!
SEPTEMBER 16 - SOLD OUT!
MADEON

SEPTEMBER 15
BLONDE REDHEAD
with **DAY WAVE**

SEPTEMBER 17
BRIAN POSEHN

STG & STARBUCKS & KEXP PRESENT: LBS #13
FRI SEPTEMBER 18
NEON INDIAN
with **AQUEDUCT** and **EXPLORER TAPES**

STG & CAPITOL HILL BLOCK PARTY WELCOME
SAT SEPTEMBER 19
BEAT CONNECTION
PRODUCT 3 ALBUM RELEASE SHOW
with **POMO**

SEPTEMBER 20
MODESTEP

SEPTEMBER 22
BETH HART

SEPTEMBER 24
THE OH HELLOS
with **JOSEPH**

FRI SEPTEMBER 25
TWO SHOWS! 7:30PM & 10PM
ALI WONG
TV SPECIAL TAPING!

SEPTEMBER 27
O.A.R.
with **GABRIELLE ROSS**

SEPTEMBER 29 | SEATED SHOW
JOE JACKSON

SEPTEMBER 30
PAUL WELLER
with **VILLAGERS**

OCTOBER 1
THE FRATELLIS
with **GRIZFOLK**

FRI OCTOBER 2
TOBIAS JESSO JR.
with **WET**

ONES TO WATCH PRESENTS
SAT OCTOBER 3
CATFISH
AND **THE BOTTLEMEN**
with **JAMIE N COMMONS**

OCTOBER 7
BATTLES

FRI OCTOBER 9
ZZ WARD
with **MARC SCIBILIA** and **THE YOUNG WILD**

SAT OCTOBER 10
THE LONE BELLOW
with **ANDERSON EAST**

OCTOBER 12
LIANNE LA HAVAS

JUST ADDED!
ON SALE FRI AT 10AM
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WHAT SO NOT | SEPT 10 - ROCKY HORROR PICTURE SHOW (FREE) | SEPT 11
CLEAN BANDIT | SEPT 23 - DAKHABRAKHA | SEPT 26 - THE DARKNESS | OCT 14
FRANK TURNER & THE SLEEPING SOULS | OCT 15
DESTROYER | OCT 16 - CAMERON ESPOSITO | OCT 17 - MS MR | OCT 20
XAVIER RUDD & THE UNITED NATIONS | OCT 21 - OWL CITY | OCT 22
SARAH VOWELL | OCT 28 - OF MONTREAL | OCT 31 - PATTY GRIFFIN | NOV 1
LEON BRIDGES | NOV 2 - COLLECTIVE SOUL | NOV 3 - RIDE | NOV 16
La DISPUTE | NOV 17 - BLITZEN TRAPPER | NOV 19 - YO LA TENGO | NOV 20
SNARKY PUPPY | NOV 22 - ZAPPA PLAYS ZAPPA | DEC 1
A JOHN WATERS CHRISTMAS | DEC 2 - THE MOTET | DEC 12

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dinner & show

WED/SEPTEMBER 2 • 7:30PM
justin froese
w/ kelsey sprague

THU/SEPTEMBER 3 • 7PM
seahawks vs raiders

FRI/SEPTEMBER 4 &
SAT/SEPTEMBER 5 • 8PM
curtis salgado

SUN/SEPTEMBER 6 • 7:30PM
eric bibb

TUE/SEPTEMBER 8 &
WED/SEPTEMBER 9 • 7:30PM
sweet dreams,
the music of
patsy cline
with v. contreras, kristen ward, mackenzie mercer, jennifer hopper and the riveters

THU/SEPTEMBER 10 • 7:30PM
matt wertz
w/ samsel and the skirt

next • 9/11 clive carroll • 9/12, 18 & 19 captain smartypants: zero brides for seven brothers • 9/13 brazilian nights! • 9/15 brian nova trio with special guests 9/17 cheryl wheeler w/ peter mulvey • 9/20 karla bonoff • 9/22 lindi ortega • 9/23 emily west • 9/24 & 25 madeleine peyrroux • 9/26 decibel festival // optical 1: dark overtones • 9/27 decibel festival

musicquarium lounge

NEVER A COVER

• 9/2 norman baker trio w/ beth bombara
• 9/3 first thursday art opening: smi photo exhibit / happy 4tet • 9/4 happy hour: birch pereira and the gin joints / james howard band • 9/5 sam marshall trio • 9/6 hwy 99 blues presents: the brian lee trio • 9/7 closed for the holiday • 9/8 allison shirk

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THE CROCODILE

9/2 WEDNESDAY
Thraxxhouse (Mackned x Key Nyata)
Sango, Larry June, Yung Bruh & Horse Head, Same & Wilt Gameberlin All Ages

9/3 THURSDAY
Fortunate Youth
The Approach, Ital Vibes All Ages

9/10 THURSDAY
The Mynabirds @ The Sunset
Bad Bad Hats, Fine Prince 21+

9/11 FRIDAY
Four Year Strong
Defeater, Expire, Speak Low All Ages

9/12 SATURDAY
Eligh
Nu Era, 3rdegree, DJ Nphared All Ages

9/12 SATURDAY
Jennifer Castle @ The Sunset
21+

FEATURED

Sat 11/21
GIRL BAND
@ THE VERA PROJECT

Sun 11/15
MOON TAXI

Fri 12/4
FAMILY OF THE YEAR

UP & COMING EVERY MONDAY & TUESDAY **LIQUID COURAGE KARAOKE** 9/12 JENNIFER CASTLE @ THE SUNSET 9/14 CIRCA WAVES & OBERHOFER 9/15 BOWLING FOR SOUP 9/16 GOLDFISH 9/17 LA SANTA CECILIA 9/18 MARC BROUSSARD 9/19 CARBON LEAF 9/22 THE DEAR HUNTER 9/23-9/25 DB CONFERENCE 9/23-9/27 DECIBEL FESTIVAL 9/26 MEGAN NICOLE 9/28 OH LAND 9/29 THE HELIO SEQUENCE 9/30 SHAMIR

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EL CORAZON

P.O.D.
SAT SEP 12
ISLANDER
RAIN LIGHT FADE & KILL CLOSET

HUM MINERAL
FALL TOUR 2015
TUE SEP 22

MARTY FRIEDMAN
EXMORTUS & GEORGE VARGHESE
FRI SEP 25

Uncle Acid & The Deadbeats
SAT SEP 26
RUBY THE HATCHET & ECSTATIC VISION

WELCOME TO THE UNDERGROUND
MON SEP 28
BLAZE

THE SHOWBOX

MIKE THRASHER PRESENTS
ALL NEW SHOW!
SuicideGirls
BLACKHEART BURLESQUE
SAT SEP 19

OVER KILL
SAT OCT 3

NEUMOS

REVOLVER
WED SEP 23
ÉPICA ELUVETIE
THE AGONIST & MARTINA EDOFF

TRACTOR

ROGER CLYNE & THE PEACEMAKERS & BUFFALO JONES
SAT SEP 26

COMING SOON: STRAY FROM THE PATH / COMEBACK KID / THE BLACK DAHLIA MURDER / MURS / LYDIA / GHOST / BUCKCHERRY / FOR TODAY / SEETHER / CIRCA SURVIVE / THE WONDER YEARS / MOTION CITY SOUNDTRACK / PARKWAY DRIVE / LUCERO

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MUSIC



Let's Make a Jungle Gym Out of Ears

An Interview with Reggae/Dub Innovator Lee "Scratch" Perry

BY TRENT MOORMAN

You don't simply interview reggae originator Lee "Scratch" Perry. You lob a question into the air and then step back and absorb the rhyming, ripened modules of thought he bounces back your way. The man tutored Bob Marley, for Christ's sake. He also invented dub. Conversing with him is like standing in front of the Lincoln Memorial, or shining a flashlight on Rio de Janeiro's *Christ the Redeemer*. Only from a distance can you begin to take in the scope of his work.

Throughout the 70-some albums to his credit, the 79-year-old Perry has explored many anomalous producing techniques. He's doused tape with blood, urine, and whiskey to bring out the fidelity of the spirits within the recorded sounds. He's buried microphones under a palm tree and banged the tree as a kick drum. He also allegedly defecated on the ground of his hallowed Black Ark Studio in Kingston, Jamaica, and molded the feces into a network of symbols. Then he burned the studio to the ground because he was angry that people were bootlegging his music.

Since 1980, he's been making solo albums as a vocalist with different backing bands in Kingston, New York, London, and elsewhere. The album he released last year, *Back on the Controls*, received a Grammy nomination. Perry spoke from his home in Switzerland. He was jovial and almost earthen. His laugh

radiates warmth like a brick oven.

You are the man of the roots and the man of the truths. The upsetter, Pipecock Jackson. Yes I am. Yow yow now now. Hello hello from the upsetter who doesn't upset anyone. Let's make a jungle gym out of ears.

How is Switzerland? I have comfort here. Not too much problem. It's like a second heaven.

Lee "Scratch" Perry and Subatomic Sound System
Sun Sept 6, Bumbershoot
Starbucks Stage, 4 pm, all ages

Do you like the snow? Yes. The snow, it is part of my education. I love snow. I'm meditating in the North Pole. My two feet and my head are in the North Pole. I play supreme Spider-Man sometimes. Sometimes I imitate Spider-Man. He's my favorite.

I like Spider-Man, too. How many albums have you made exactly, do you know? I have made many tapes. Sometimes I made them to eat food. So I cannot count it. I'm glad there are people along the way who love the music, and if they feel it maybe they weren't hungry. Maybe they were people who had to steal food to stay alive. I can't count the albums. I'd have to have someone check with England, check with America, check with South America to know how many albums I have.

What do you remember about working

with the Beastie Boys, George Clinton, and Keith Richards? How would you sum them up in one word? Brains. Paintings. I remember loving their brains. I love interaction with souls; they're like walking paintings. I don't just look at a painting; I go inside it and sleep there. Their brains fired more electricity than other brains. We have electricity in our brains. I'm glad I have known them.

You may have recorded the very first sample ever. What was it? Well the thing about it is, I'm the number-one lover of Jesus's words. I am a number-one lover of the Bible. My sample? It was the Bible. I believe in Moses's work, as well. I love things that are original. And words that are original. I love Jesus's words and I love Jesus's work. So the workings coming from the original. Jesus Christ's words come from the heart. The heartbeat is Jesus. Whether we die or not, the heart beats. I will never be an Antichrist. I cannot do that. *[Pauses]*

No, you can't. Right? He was a Jew. Maybe there are some Jews making a mistake about him.

Do you pay attention to American politics? Not really, because it's not real. If you choose the devil, you're in bad trouble. The politicians choose the devil to be their leader instead of choosing God. That is very sad. And it's too bad. There are other things those people should be doing, but they choose evil and greed.

If you could choose the president of the United States or the leader of the world, who would you select? Me.

You are a wise man, a holy music medicine man. Can you baptize me over the phone? *[Laughs]* My hands don't reach that far. If you put on my music, maybe it is my hands. Press play on the ocean, swim to God. Plug your ear into the wires that blast your brain to the satellites. Travel to me, we'll see.

The other main thing I wanted to ask you about was Shishkaberry's. The festival food with strawberries on a stick dunked in chocolate. Do you know Shishkaberry's? Yes. I shake the berries. Chocolate makes us go go go and smile-smile. It's the sugar. Shookah shookah shookah. I like the bread with powdered sugar. No more ganja for me. I am health. My lungs cry out for health. No more smoke for me, I promise. Only

push-ups. I do push-ups now.

You produced the Clash. What do you remember about them? I remember they were playin' music too loud. They were playing instruments too loud. And there was distortion, which made it hard to help them. Then I got them to turn on their instruments not so loud. So they could hear each other and hear more melody. And see clearly. I do that for their money's worth. Turn down their distortion.

What music do you listen to now? To be truthful to you now with what I have to say, I have a spiritual vibration in me. I love soul music. And I love pop music. I love listening to Marvin Gaye. His voice is really lovely. I love angelic voice. Even though he was doing funny stuff, he sounded like an angel. He had angel ability. Otis Redding, too.

Do you like Miley Cyrus? You should produce Miley Cyrus. Yeah. When the time comes, it will happen. I like her style. She's a wild child. And I like wild people *[laughs]*.

You have a strong heart. How do you stay so healthy and youthful? Is it the push-ups? Because I believe in my heart. My heart is lovely. Yeah, the push-ups. And my heart do some things for listening people. If there are problems, I ask my heart what is happening. Time. Roots. Time will tell. And my heart knows I believe in time. And my heart knows I believe in Jesus Christ. Whether Jesus is black or white. The words of Jesus, they are perfect for me. And the words of Jesus, they teach me. And the book that Jesus partly writes in Genesis and Revelations—the Bible—I adore it.

What's a verse of the Bible you've been paying attention to lately? My one is Psalms 1. Blessed is the one who does not walk with the wicked or sit in the company of mockers, but whose delight is in the law of the Lord, and who meditates on his law day and night. That person is like a tree planted by streams of water; they make fruits in season. There is mutual light in David.

A beautiful verse. I respect David. I respect King Solomon. I respect the line of King Solomon. And I respect the line of King David. And I respect God. All persons.

I respect Lee Scratch Perry. Thank you very much. ■

I, ANONYMUSIC

ART BY STEVEN WEISSMAN

TV EYE HATE YOU

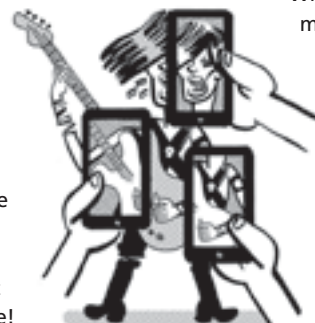
Oh, man! That free concert at Pike Place was so rad! I got to watch four rad musicians play several rad songs by a rad band. Guess what was radder, though: getting to watch the whole thing through dozens of people's smartphone cameras. Hardly anybody was watching with their own eyes, and it was so cool 'cause they were letting me see what the band looked like by holding their phones high above their heads in front of me! It was like a reverse microscope! So rad! The bass player looked way cooler as a pixelated ant! And because I never got a clear visual of the band, as soon as I went home, I hopped on Facebook, YouTube, Twitter, all that shit and watched

the show all over again from hundreds of vantage points! It was so rad. I can't believe how many great cinematographers there are in Seattle!!!

What is more impressive is how many people proved they were present at the performance with their stellar video collection. (Personally, I don't believe anyone who says they went somewhere and experienced something unless he or she makes at least three video clips and then uploads them to Shitwitbook immediately.) But seriously, if you've ever recorded video from your phone at a concert, fuck you. Fuck you and everybody who looks like you. Fuck your parents, too.

—Anonymous

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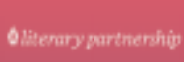
"offered a defiantly ironic, confidently diffident spin on Northwest indie punk that made the music seem like just another plank in the platform. Then the second record arrived."

- Sean Nelson

WHOSE LUCKY YEAR IS IT GONNA BE?

Read all about the 2015 Genius Award nominees in the summer '15 issue of *Seattle Art and Performance*.

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MY PHILOSOPHY

A COLUMN ABOUT HIPHOP AND CULTURE



Perhaps Mack and Ryan secretly have a future on Broadway.

As "Downtown's Go

BY LARRY MIZELL JR.

I'm back from a couple weeks on the East Coast. Brooklyn gave me some much-needed cultural nourishment I just can't get from my lovely perch here in South Lake Union (where the grass is apparently watered with Am-hole tears on the daily). Not just black people everywhere—black neighborhoods, businesses, and festivals (let me tell you, AfroPunk 2015 was a living, thriving look book of beautiful melanated excellence). A city that pulsed and thumped well past last call, where you can find shit popping, even away from the gentrifiers and douchebags. Who'da thunk? I made it back home just in time for Macklemore and Ryan Lewis's new video for "Downtown."

Since local convention holds that any conversation on this subject take the form of either a highly competitive contest of parkour onto Mack's metaphorical shaft or an old-timey overalls, pitchforks, and torches Lench Mob—leave it to me to once again be this beleaguered scene's sole voice of reason and nuance.

First: It's cool to see folks I know *doing it*, living out their grandest ambitions and visions—I love seeing the Massive Monkees and their choreography shine. It is utterly fantastic that Macklemore gave a high-profile stimulus package to Kool Moe Dee, Grandmaster Caz, and Melle Mel—and to the city of Spokane, which definitely needed it after that white lady said she was a black lady.

That said: I cannot deal with "Downtown."

It does not bang in any sense—Ryan Lewis's productions don't really do that—and it is a too-many-tabs-open mess of musical ideas. The singer with the Prince

Valiant bob strikes me as one who probably grew up stuffed into his high-school locker. Yet "Downtown"—as high-key corny as it is—will surely be a hit by the time you read this, way bigger than, say, the Spin Doctors' "Cleopatra's Cat."

As "Downtown's go, it's not half the pop tune that Petula Clark's 1960s classic or SWV's oral sex jam of the same name are.

"Thrift Shop" was a risk, a total oddity. "Downtown" would be a huge, baffling commercial misstep for anyone besides Mack, Eminem, or Glee.

It lacks the funky swing—and gun onomatopoeia—of M.O.P.'s "Downtown Swinga" (1994, '96, or '98). Really, it reminds me most of *Little Shop of Horrors*' "Skid Row (Downtown)," just without the emotional depth. Perhaps

Mack and Ryan secretly have a future on Broadway (and not just the one the posse is on). "Downtown" is signature *Heist* Mackling, another patently bizarre kid-friendly pop-rap stunt-fantasy à la "Thrift Shop" framed around mopeds—another signifier for his ostensible rejection of rap materialism (this time, instead of \$50 T-shirts, it's Bugattis).

"Thrift Shop" was a risk—a total oddity, an unlikely mega-success—but it set the table. "Downtown," which would be a huge, baffling commercial misstep for anyone besides Mack, Eminem, or *Glee*, is ultimately a safe move. I'm waiting for the riskier, topical material that I suspect is coming.

The dude I know, the guy who marched onto I-5 last year, the cat listening in the back of the room, has more shit on his mind than just Some Wild Ass Silly Shit—but I get it. He's gotta keep it SWASS.

Spread love, it's the Seattle way—or should be. ■

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THEATER



"AWESOME" During the early, "funny" years.

"Awesome" Reunion: Once More, with Feelings

Seattle Performance-Art Septet Returns,
a Little More Serious, but Only a Little

BY BRENDAN KILEY

One summer night in 2004, I squeezed into the crowded and dusty backroom theater of the Rendezvous to see a seven-member performance-art band called "Awesome." The phrase "seven-member performance-art band" would send most sane people running in the opposite direction, and the folks I recognized in the crowd (most of them theater artists) had that tolerant, *we're-privately-skeptical-but-here-to-be-supportive* smile endemic to theater lobbies, local-music clubs, and elementary-school recital halls across the country. The seven members of "Awesome" walked onstage wearing suits, some of them ill-fitting. They weren't the kind of guys who normally wear suits.

They made a few self-effacing jokes, picked up their instruments—guitar, trumpet, bass, drums, clarinet, accordion, other stuff—and proceeded to send the room into a state of shock. "Awesome" weren't just tolerable, or even just good. They were fucking great. Their songs married complexity, playfulness, and melancholy in a way that felt like a rare expression of life itself.

Because "Awesome" was made up of longtime theater and sketch-comedy nerds, they also knew how to be hilarious—and how to read and work a crowd. Watching them play off each other, musically and comically, was a master class in improvisation. Best of all, the music was surprisingly daring. The songs—largely written by violin and guitar player John Osebold, who would win a Stranger Genius Award seven years later—were sophisticatedly crisp and architectural while staying warm and invitingly poppy. One song was about a man with a bullhorn who couldn't get people's attention. Another song featured complex harmonies and rhythms that wove together, then flew apart, using only numbers as lyrics. For

a haunting cover of "Oar" by Optiganally Yours—a hypnotic song about drowning—the band used a vat of water as the central percussive instrument, with one of them sitting downstage, solemnly slapping the surface and getting himself soaked. That soaking was, for me, the ur-"Awesome" moment: marvelously deadpan shtick about death, serious-faced unseriousness about a serious subject. It was comic pathos in the tradition of Charlie Chaplin; the room, as I remember it, was in a quiet, collective thrall.

"Awesome" went on to higher-profile shows and venues, from impressionistic concept-musicals about mermaids, bees, the Eastern Seaboard, and manifest destiny (full disclosure: I was a minor collaborator in *Delaware*, their 2005 show at Re-bar) to gigs at rock clubs and music festivals. Throughout it all, they kept up their subversive, anarchic humor. (In one YouTube clip from their set at the Sasquatch! music festival, drummer Kirk Anderson tells the crowd they can all go to the front gate and redeem their ticket stubs for a free Xbox. Only some in the crowd seem to realize he's joking.) *West*, their ambitious but polarizing 2010 show at On the Boards, looked like the end of "Awesome"—it was their most serious work and seemed to divide both their audience and the band.

But last Sunday, they found themselves at a recording studio in the Delridge neighborhood of West Seattle, rehearsing for the first time in nearly half a decade. They were learning new material—and plowing through a few of their old songs—for an unexpected reunion concert this weekend at Nordo's Culinarium in Pioneer Square. The seven musicians seemed as pleasantly surprised to find themselves in the same room, and to find things going so well, as they had at the Rendezvous 11 years ago.

Some of the new songs were grandly ri-

diculous in the old "Awesome" mode. Toward the end of the rehearsal, David Nixon held up his phone to play a short banjo-funk song he'd written a couple of nights earlier about someone getting stoned, losing his shoes, and posting about it on Facebook. "Were you high when you wrote that?" Anderson asked. Nixon smiled sheepishly. Anderson and Basil Harris (bass) cackled and agreed it was the worst song they'd ever heard. Then everybody got to work learning it: John Ackermann (keys) tried to find the right *Seinfeld*/Stevie-Wonder-playing-"Superstition" synthesizer tones while Osebold, Nixon, and Evan Mosher (trumpet) struggled to harmonize an astonishingly fast and complicated lyric about the Facebook post: "I'm sorry to hijack your thread, I mean I was really into what you guys were talking about, but I suddenly remembered that I don't know where my—never mind, I found them."

But most of the songs that afternoon were, by "Awesome" standards, surprisingly earnest. The band always had a gift for scrambling the divide between the banal and the profound—a single "Awesome" song could give equal emotional weight to grieving the loss of a loved one and the lint in a longshoreman's pockets. Many critics have been wrecked on the shoals of trying to describe "Awesome" by using the dreadful adjective "whimsical," which totally misses the point. The band might be frisky at times, but their songs aren't frivolous—and the new material has even more emotional

**"Awesome" has
matured, and that's
a good thing.**

ballast than their older work. They sing about alienation ("I don't want to go to war with you/ but if you insist, I will sound the siren"), deceit ("I'm like an unreliable narrator/I lie as part of my character"), and struggling with midlife dread ("I just don't wanna fret how I'm gonna do all this/when the secret of life and eternal bliss/is contained in one meaningful kiss/ and maybe some money, too"). And their always-gorgeous harmonies are less jittery than in their past work—less like sonic hopscotch and more like waves converging and washing over one another.

"Awesome" has matured, and that's a good thing. "Some of the earlier songs had a cleverness, an emotional distance," Mosher said after the rehearsal. The new songs aren't any less clever, but they're more willing to openly confront pain and regret. At one point during rehearsal, Osebold closed his eyes and sang a slow, chantey-type song with the lyric "You could fit all of us on the head of a pin/it just makes me want to begin again."

"Is that too melodramatic?" he asked afterward. "No," Mosher said, "I like it. It's pretty." But they all agreed the show needed some moments of levity between the lulls of sincerity. Osebold began to riff into the microphone, impersonating the tone of an old Catskills comedian: "Ya gotta lighten it up before it gets sincere, see? Everybody's got 14 dicks!" Mosher picked up the patter: "My dick has 14 dicks!"

They carried on like that for a while before somebody got serious and said it was time to learn another song. ■



ART

Floored

Veit Stratmann's Vibrant, Anxious
Seattle Floor Just Wants to Move You

BY JEN GRAVES

The floor is making you do things. It's a work of art, but let's deal with it first as a floor.

The floor is divided into parallel segments. They stretch from the door area of Suyama Space to the entrance of the Belltown architecture firm Suyama Peterson Deguchi at the back of the building. Each segment of floor is a strip of colored vinyl, in every color of the rainbow plus gray. To go forward, you choose a color.

Walk forward in the narrow path of your choice, and soon you arrive at the other side. What now? Turn around and come back? Yes, but if you stay on this color, you will merely go back and forth, back and forth. So it's time to cross between rows, from color to color, to push *through* the corn stalks, as it were.

It's the harder way because there are black borders sticking up between the paths. The borders are low, certainly not insurmountable. But they're just high enough that you'll need to lift a foot slightly higher than usual to step over them. While you're doing that, you tip off balance a little—it turns out the width of the path is awkward: too narrow for two normal steps, wider than one. You're marching a little, but it's an unfamiliar stretch-march.

The artist, Veit Stratmann, describes his floor as a game where you discover the unwritten rules yourself. He also calls it "an awareness zone." You're aware because the zone forces you to make conscious choices continuously: which way, how many steps, what about that other person, how soon will we intersect if we keep on our current trajectories, et cetera.

Other people arrive. The floor makes them do things. None of these people is the delivery guy. He will come later and change the terms of all this. But you don't know that. You want to see what these other people do, so you watch them surreptitiously. Plus, you want to avoid being gawkily squished too close to some other semi-trapped, semi-balanced soul.



**Veit Stratmann:
The Seattle Floor**

Suyama Space
Through Dec 11

Stratmann's title is *The Seattle Floor*. It's the same basic concept as floors Stratmann has made in recent years in Paris, where he lives, in Germany, where he was born and raised, and in Switzerland and Pennsylvania. But when I set eyes on it last week before the opening, I wondered whether Stratmann was making a local reference. Here's what came to my mind's eye: the ►

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VEIT STRATMANN / SUYAMA SPACE

THE SEATTLE FLOOR *Choose a lane, but choose wisely.*

◀ rainbow crosswalks painted this summer on Capitol Hill, by order of the city's first openly gay mayor.

"The difference is, the crosswalks are univocal political messages—it's the gay community or the peace question, one of those two," Stratmann said. (It's gay, not peace, for the record.) "It's not an open thing. It's a statement. I think *that*"—he points at *The Seattle Floor*—"is not a statement, it's a proposal, and that's what I do. A work of art in the best case is a good question. If I'm lucky, it's a question raised at a good moment in the right spot and it's intelligent enough. That, I think, is all I can do.

"If I assume that to choose is the smallest unit of every political or social action, then I would be very happy if the decision of walking over [*The Seattle Floor*] would be an oscillation between making form and making the beginning of a social and political gesture," he told me as we sat on the staircase near the installation it took him three weeks to build. He squirmed and pushed his back against the wall, sore from the work of leveling the old Suyama Space wood floor before building the art.

To recap: Choosing to walk this floor is a series of decisions. Decisions are the smallest unit of social and political action. Check. But what about the third leg of the syllogism? Choosing to walk this floor is a social and political action? As the artist admits, each choice made in walking this floor leads only to the possibility of making more choices about how to walk this floor. These decisions lead nowhere, except more decision making.

He explained being caught in a gap. The gap exists, for him, between his ethical responsibility as a citizen—there are many things he would like to protest—and his ethical responsibility as an artist. (I believe him. He comes across as someone in the long line of abstractionists who hide utopian intentions inside blank forms in an attempt to keep them from falling into the wrong hands. He flinches at utopianism when I ask him about it directly, but says he's open to the romanticism in his floor, which appears most directly in its dreamy colored reflections on the white walls and the silver pipes in the ceiling.)

"What I need to do as an artist, I think, is to create discourse or debate," he said. "I have to open the debate, and as soon as I get to be a militant participant of something, I close the debate."

In political terms, *The Seattle Floor* is a sort of abstract-art version of a nonpartisan get-out-the-vote campaign. It's not tied to a candidate or a cause. It just wants to move you, and not in the arty emotional way. It's making a physical challenge that has to be translated intellectually.

I would like to believe that walking this floor can provoke thoughts that will lead to decisions that will lead to actions that add up to what Stratmann characterizes as militant participation.

But just as this floor would be absurd for a person using a wheelchair, its mental gamesmanship has a leisurely, European, Marcel Duchamp-like, detached vibe that would probably irritate, say, a contemporary Seattle activist experiencing the fear of imminent danger to people or planet. Those people are not imaginary. Seattle streets recently have seen an upsurge in protesters marching over those cheery rainbow crosswalks. The crosswalks aren't supposed to be art. They're supposed to be symbols of gay pride. But it used to be unmissable that you were in a gay neighborhood. Now the rainbows decorate the displacement of decades of queer counterculture, as luxury shops and restaurants multiply around them. Color and line are so easily mobilized for anything and everything.

Stratmann, born in 1960, inherited the Germany of World War II. When I asked, he admitted that it is "those 12 years" of Nazism that make him "nervous" when he hears a message providing reassurance to a population, any message. His generation might fear art invested with the power of a state more than art divested of power and reduced to commodity. What results is an art that's removed and theoretical, tentative and ultimately opiate despite its intelligence and convictions. It's hamstrung somewhere in between do-gooding and cocktail-party-innocuous. I'm thinking Stratmann would prefer wealthy overlords to ideological ones, but his work is locked in this curious grip, where fascists and CEOs hold hands in early 21st-century art. There is no easy out, but this does not feel like action-motivating art.


There's one part of *The Seattle Floor* that fails physically. Stratmann's floors usually go in art spaces, which are functional dead ends, in that nobody has to pass through them for non-art-related purposes. But at Suyama Space, the architects and the people who visit them and deliver their mail have to walk across the floor to come and go, even to get to the bathrooms. So for safety's sake, Stratmann had to make the black borders between the colors rubber, not his usual hard metal. I might never have discovered this.

But while I was obediently navigating the art by respecting those borders, a man delivering packages came in and traipsed right across, perfectly workmanlike, crushing the borders underfoot as if they meant nothing. I was shocked. I looked around to see if any authorities were going to scold me, but I was alone now, so I pressed my foot on the nearest border to test its effectiveness. Sure enough, it was soft, like any metaphor. I would need to devise a whole new set of rules for walking. ■

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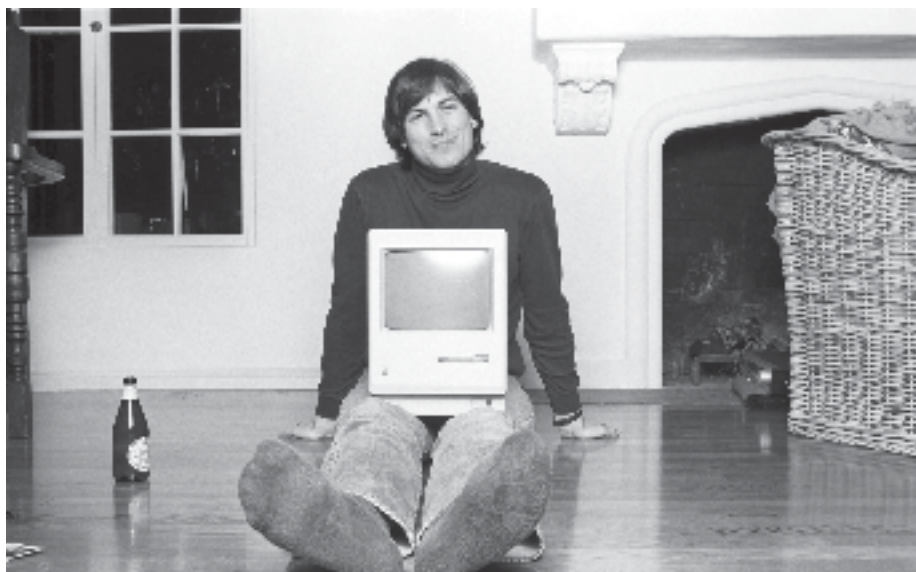


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STEVE JOBS: THE MAN IN THE MACHINE *iToldYouSo.*

Hatchet Jobs

The Man in the Machine Argues That Being an Asshole Was the Least of Steve Jobs's Flaws

BY CHARLES MUDEDE

Alex Gibney, the director who exposed the dark secrets of Scientology with the documentary *Going Clear: Scientology and the Prison of Belief* and detailed the collapse of Enron with *Enron: The Smartest Guys in the Room*, turns his attention to the late CEO of Apple in *Steve Jobs: The Man in the Machine*. And what does he have to say about this much-worshipped visionary, whose death was a global event? That he was basically an asshole. He treated his family, his workers, and his society like shit. He cared more for his products than his children, he bullied employees who dared to challenge

his authority, and he thought the kind of philanthropy that Bill Gates is known for was a complete waste of time and money. Take everything you can and give nothing back—that was the heart and soul of this man.

Jobs was also investigated as a criminal. Some of his executives were caught backdating Apple options and not informing Apple shareholders. Backdating, which

involves changing the “strike dates” on options to an earlier, cheaper time and then selling them at their current higher value, is, amazingly, not illegal—if disclosed. Yet the doc claims that they did not disclose doing this, and in the process made Jobs and those close to him millions of dollars. And when the scam was exposed? The genius played dumb—one thing this film never accuses him of being. It is speculated that the officials at the US Securities and Exchange Commission bought Jobs’s story because he was just too big to jail. If they had locked him up, the value of Apple might have collapsed, and with it, the whole of Silicon Valley and NASDAQ.

Gibney is sometimes prone to moralizing. He makes it clear that Jobs knew he had that kind of power in the world, and abused it at every level and opportunity. There is, for example, a moment in the movie when a person spots Jobs driving to work on the freeway and films it with a phone camera. The reason the world-historical CEO in the Mercedes SL55 is so recognizable is because he had a thing about not having license plates on his automobiles. We see a speeding car, we see the driver alone, we see him merge into the carpool lane. Jobs was also in the habit of parking his Mercedes in handicapped-only spots. Being rich and famous was for him about being above the law.

Yes, you might say, Jobs was one of the biggest assholes ever. And, yes, he was caught on many occasions outright lying and cheating. But recall what Harry Lime (Orson Welles) said in *The Third Man* about the cuckoo clock—Switzerland had 500 years of peace, love, and democracy, only to come up with that most stupid of inventions. Italy under the Borgias, on the other hand, had 30 years of bloody war and murder and yielded “Michelangelo, Leonardo da Vinci, and the Renaissance.” If Jobs had been a nice guy, the most important consumer technology of our times, the smartphone,

might not have come into existence.

Fair enough, the smartphone is amazing. But, first of all, Harry Lime was wrong about Switzerland: It does not just make cuckoo clocks and is in fact an industrial powerhouse. Secondly, look where Italy is today (broke and caught in the same debt whirlpool that has sucked in Greece). Thirdly, and this is a point made not only in the documentary but also by the economist Mariana Mazzucato in her groundbreaking book *The Entrepreneurial State: Debunking Public vs. Private Sector Myths*: A large amount of government-funded research went into the iPhone. The touch screen, the internet, the battery, and the GPS system were all publicly funded innovations. And what did Jobs do to thank taxpayers for all of their support? He moved massive amounts (billions upon billions!) of Apple’s

Take everything you can and give nothing back—that was the heart and soul of this man.

wealth to offshore accounts and subsidiaries to avoid paying US taxes. This loss of tax revenue, Mazzucato argues, has helped bring about big budget cuts that hit hard the very research programs that made technologies like the iPhone possible and marketable.

Jobs sold the world a great commodity—indeed, it might even be capitalism’s last great commodity (what could surpass the usefulness of a smartphone?)—but he refused to give the society that made him rich and famous anything he could not sell. From the very beginning of his career, he was all about that bank, and this ugly truth cannot be corrected or veiled by the beauty of his products. ■

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Soulless Workers in a Corporate Office Become Vampires in the Comedy *Bloodsucking Bastards*

BY KELLY O

“What’s up, dildos?” This and a gazillion more teenage-boy-style insults are thrown around freely in the miserable, windowless, cubicle-ridden corporate sales office (where they are hawking “male-enhancement” pills, among other seemingly pathetic products aimed at “middle-American losers”) where the slacker-hero of *Bloodsucking Bastards*, Evan Sanders, toils day-to-day, hoping for a crappy promotion as he pitifully pines for the office’s HR manager, Amanda.

Evan (played by new horror-comedy golden boy Fran Kranz, the Owen Wilson-looking stoner from *The Cabin in the Woods*) can’t seem to catch a break. Amanda (Emma Fitzpatrick from horror-thriller *The Collection*) hates him, his coworkers spend all day looking at internet porn instead of working, and his promotion dreams get flushed down the toilet when the new sales-manager position is filled by an outsider named Max (played by Pedro Pascal of *Game of Thrones*), who just happens to be his college nemesis—a complete asshole who once punched Evan in the face in front of everyone.

Evan’s whole world is turning to shit. And just before it does, that’s when everyone mysteriously starts turning into vampires.

Heavy on laughs and loaded with one-liners (and written by a five-member-strong comedy group from Los Angeles called “Dr. God”), the scenes in *Bastards* drip and flow with equal parts sarcasm and blood. The normally meek Evan shotguns some cow piss with the office security guard and starts decapitating coworkers who have turned “vamp,” aka “puncture monkey,” with a cartoonish vengeance. The jokes get turned up to 11 about the same time as the vampire slaughtering gets ridiculously gory.

Comedy fans will probably be more impressed than horror-movie buffs, but the

Bloodsucking Bastards
dir. Brian James O’Connell
SIFF Cinema Uptown,
SIFF Cinema Egyptian

The scenes in *Bastards* drip and flow with equal parts sarcasm and blood.

whole thing is a pretty harmless and hilarious ride through the horrors of being stuck in a dead-end job in the quintessential all-American workplace. ■

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CHOW

The Splendid Diversity of Seattle's Ice Cream Sandwiches

Parfait, Sweet Lo's, and Sweet Bumpas Use Different Styles—and Business Models—to Get Their Frozen Treats into Your Mouth

BY ANGELA GARBES

When it comes to ice cream, Seattle is an abundant place. Successful ice cream shops such as Bluebird, Cupcake Royale, Full Tilt, and Molly Moon's serve up delicious frozen delights—often made with high-quality, local ingredients—all over the city.

In recent years, Seattle's homemade ice cream options have increased, with many smaller artisan producers like Half Pint, Kurt Farm Shop, Parfait, Sweet Bumpas, and Sweet Lo's making ice cream entirely from scratch—cream, milk, egg yolks, sugar, and not much else—in small batches. Of those, three of them—Parfait, Sweet Bumpas, and Sweet Lo's—also offer ice cream sandwiches.

Since childhood, ice cream sandwiches have been my preferred vehicle for ice cream consumption. My taste buds have always skewed a little more savory than sweet, and I find the salty, crunchy components in a dessert irresistible.

Parfait owner Adria Shimada began selling her French-influenced ice cream from a food truck in 2009. Shimada built a loyal following with her use of local and organic ingredients: Theo chocolate, milk and cream from Smith Brothers Farms, eggs from Stiebers Farms, berries and fruit from Hayton Farms and Tonne-maker Orchard.

In 2013, Shimada opened a brick-and-mortar shop in Ballard. It's a lovely spot, with an herb garden out front and an open kitchen that functions as a pristine dessert laboratory. In a display case by the register is a rotating cast of colorful macarons—delicate, airy French meringue cookies filled with ice cream flavors like Meyer-lemon-and-pistachio, honey-and-apricot, and toasted coconut.

At \$4 each, the petite sandwiches are a little pricey, but the ice cream inside will make you feel goddamn rich. The texture of homemade ice cream is by turns shocking and revelatory; it's far thicker and richer on the tongue than commercial ice cream. While I found Parfait's macarons overwhelmingly sugary, the ice cream itself was heavenly, especially the mild, sweet-cream ice cream with an unapologetically tart blueberry ripple that comes inside a robin's-egg-blue macaron. My favorite sandwich by far, though, was a simple one: two classic chocolate-chip cookies dusted with a generous amount of French sea salt that enlivened golden vanilla-bean ice cream (\$4.75).

Lauren Wilson's ice cream sandwiches are a far cry from classic French cookies and flavors—and that's precisely what makes them great. Under the brand name **Sweet Lo's**, Wilson makes “wacky” flavors such as Texas sheet cake, black sesame, Movie Night (it's fla-



MACARONS AT PARFAIT It's shocking how much better homemade ice cream tastes.

vored by steeping buttered popcorn in milk and cream), and Munchies (salted pretzel ice cream with candied potato chips, pretzels, Ritz crackers, Whoppers, and Kit Kats) in small batches without stabilizers and sells them around town.

Wilson, who has worked at restaurants for

“I just see ice cream as such a blank canvas,” Wilson says. “There’s no limit to what you can do with it.”

years, grew up an avid baker but began experimenting with homemade ice cream a few years ago. “That moment that I tasted my homemade ice cream, it blew my mind,” she said. “I didn’t realize how much better it could taste, and I knew immediately that it was my thing.”

Appropriately, Wilson started small, first

bringing samples to her coworkers at Tom Douglas's Seatown restaurant, then delivering to customers who ordered via Facebook and Instagram, then getting pints of her ice cream into retail locations such as downtown's Home Remedy and Makeda Coffee in Greenwood. She's looking into opening up a retail space, but isn't in a rush, as business is thriving.

Sweet Lo's ice cream sandwiches are available only as custom orders or at private events, which still account for a large portion of her business. For events, she brings both homemade cookies and ice cream, so people can mix and match, creating their own personalized treat.

I gave Wilson free rein to create three ice cream sandwiches for me (each cost \$5), and when we met, she handed over massive treats made of intensely rich ice cream hugged by dense, chewy-centered cookies: double chocolate cookies with mint cookie ice cream, brown sugar cookies stuffed with a “peanut butter explosion” ice cream made with Reese's Pieces, and, my favorite, oatmeal cookies filled with a gently salted caramel ice cream with an absolutely divine and viscous milk-chocolate swirl. They were so big and had such bold flavors that I ended up cutting them in half and eating them as open-faced sandwiches.

“I just see ice cream as such a blank canvas,” Wilson says. “There's no limit to what you can do with it. Sometimes I dream of flavors and make it—some work and some don't.” She told me about a sugar-cone and peanut-butter-brittle flavor that came to her one night, causing her to steep sugar cones in milk and cream the next morning. “I woke up and was like, all right,

yeah, whatever, I'll try it.”

Experimentation also drives Matt Bumpas, the former pastry chef of Poppy restaurant who now owns **Sweet Bumpas**. He currently sells his ice cream at outdoor markets in Fremont, South Lake Union, and Des Moines, as well as for private events and special orders. “I'm always experimenting,” says Bumpas. “Otherwise I get bored.”

While he plays around a lot, Bumpas is a technically driven chef. “People think ice cream can't be elevated,” he says. “It is a simple thing, but there is a complexity to it that people don't understand. And even people making ice cream don't understand.”

“Every single ice cream that I make, there is no base level,” he continues. “I decide the flavor that I want, and I have to manipulate the texture and ingredients in order to get that flavor to come out.”

Bumpas's meticulous work is on magnificent display in his ice cream sandwiches, particularly the Banana Puddin' and PB&J ▶



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◀ varieties. For the banana ice cream, Bumpas uses the most intensely flavored bananas (aka the black, slug-like overripe ones you'd never actually want to eat) to create an ice cream so profound, it's almost transcendent. With PB&J—peanut butter and blackberry ice cream in between two vanilla wafers—it's the blackberry ice cream that steals the show. It's not just blackberries mixed into vanilla ice cream, but a deep-purple ice cream whose flavor lingers on the tongue.

As a bonus, Bumpas's sandwiches look just like the beloved old-school wax-paper-wrapped ones—ice cream wedged between two chocolate wafers, right down to the

wafers' perfectly spaced little holes. (Bumpas confirmed that those holes don't serve any purpose in baking and are entirely for aesthetic—and, in his case, nostalgic—purposes.)

He gets both animated and sentimental when he talks about ice cream sandwiches. "An ice cream sandwich changes, it evolves. At first you're like, 'Damn this cookie, it's too hard.' But then it starts to soften and the ice cream soaks into the sandwich..." He trails off and sighs with pleasure.

"I didn't grow up with fancy things. I had the cheap store-brand ice cream sandwich. And I want the lowly ice cream sandwich to be special." ■



Traveling Through Eastern Washington with Big John

Last week, my husband and I took a road trip to Montana, which included a couple of days in the dry, beautiful—and at times harrowingly smoky—landscape of Eastern Washington. I was struck, as I always am, by the magnitude of our state's agriculture business. Long stretches of rolling hills in infinite shades of dusty beige gave way to seemingly endless green miles of vineyards, orchards, cornstalks, and towers of hops.

I already knew that Washington farmers produce the highest number of apples in the country, as well as more than 75 percent of its hops. But those numbers mean something different when you are there, dwarfed by all these plants that exist to feed us, knowing that growers, in this year of drought and wildfires, are struggling to keep their crops alive.

Our drive through the Yakima Valley necessitated a stop at a farm stand, where we bought 20-pound boxes of canning tomatoes and peaches that cost just \$14, the latter of which perfumed the car with a sweet, almost boozy scent that drove me (delightfully) crazy the rest of the way home.

While cheap produce is thrilling, there's another side of agriculture that cannot be escaped in Eastern Washington. Making our way to a campsite on the Snake River, we wound our way through not just apple orchards, but past many small houses, often with upwards of 10 cars parked out front. Amid these fields and trees are whole communities of Latino farm workers, the people who labor under harsh conditions for low wages to put food on the table.

On the advice of a friend, we stopped at the **Blue Sky Market** (116 Chehalis Ave, Toppenish) in the small town of Toppenish. Blue Sky looks like a bodega/laundromat, but tucked into the back corner are some serious ladies and a machine that churn out hundreds of fresh tortillas each day. While I've always preferred corn tortillas to their flour counterparts, Blue Sky's flour tortillas are wonderful: thick and chewy, soft and pillowy, and still so hot that they steam up the plastic bag in which they are packaged.

We ate well while we were camping on the road. Just before we left town, I stopped at **Big John's PFI** (1001 Sixth Ave S, 682-2022) for provisions to stock our cooler, such as nduja—a spicy, spreadable salami that we ate on buttery La Panzanella crackers—along with delicious green Macedonian peppers stuffed with mizithra and feta cheese. For dinner, we mixed cans of Ortiz

Bonito Del Norte tuna (good Spanish tuna packed in luscious olive oil) with onions and cherry tomatoes from our garden into pasta we cooked on our backpacking stove. We drank cold bottles of my favorite \$9.99 wine, Domaine la Salette Côtes de Gascogne—lush and fruity, but not too sweet. And for dessert, dark-chocolate-covered chipotle almonds from Big John's bulk section.

When I got back to Seattle, I was sad to see that John Croce, founder of Pacific Food Importers and Big John's PFI, had passed away at the age of 91. "He loved food, drink, and music," reads his obituary. "Big John enjoyed life every day."

Thanks, Big John, for letting so many of us do the same.

Soi and Wann Yen Are Open

Two notable new Thai restaurants have recently opened, one specializing in the deeply savory Isaan cuisine, the other entirely devoted to Thai sweets.

Capitol Hill's **Soi** (1400 10th Ave, 556-4853), which translates to "side street," specializes in traditional Thai food, particularly the funky, spicy, and boldly flavored dishes (such as som tum, green papaya salad with



Thai shaved ice
at Wann Yen

DAWN FORNEAR

pickled crab and anchovies; gai yahng ha dao, grilled game hen marinated in lemongrass and ginger; and nam khao tod, fermented sour pork with crispy rice and lime leaf) from the Isaan region of Northeast Thailand. "Our food is fiery," Soi's menu states, as much a warning as a declaration of pride.

The restaurant, located on what used to be the quiet side street of 10th Avenue at Union Street, opened softly last week in a soaring space in the same building that will house Renee Erickson's upcoming trio of restaurants. Soi is open daily from 11 a.m. until midnight, and until 2 a.m. on Fridays and Saturdays.

The owners of beloved weekday lunch spot Thai Curry Simple, Mark and Picha Pinkaow, have opened **Wann Yen** (1313 NE 43rd St), a vibrant space dedicated to Thai shaved-ice desserts in the University District. Fresh fruit like mango, dates, lychee, and jackfruit are topped with shaved ice and sweet liquids such as rose syrup and evaporated milk. There is also lord chong bai tauy—bright-green pandan noodles served with smoky palm sugar and coconut milk. ■

FREE WILL ASTROLOGY

BY ROB BREZSNY

For the Week of September 2

ARIES (March 21–April 19): “Excess is the common substitute for energy,” said poet Marianne Moore. That’s a problem you should watch out for in the coming weeks. According to my astrological projections, you’re a bit less lively and dynamic than usual. And you may be tempted to compensate by engaging in extreme behavior or resorting to a contrived show of force. Please don’t! A better strategy would be to recharge your power. Lay low and take extra good care of yourself. Get high-quality food, sleep, entertainment, art, love, and relaxation.

TAURUS (April 20–May 20): For a pregnant woman, the fetus often begins to move for the first time during the fifth month of gestation. The sensation may resemble popcorn popping or a butterfly fluttering. It’s small but dramatic: the distinct evidence that a live creature is growing inside her. Even if you are not literally expecting a baby, and even if you are male, I suspect you will soon feel the metaphorical equivalent of a fetus’s first kicks. You’re not ready to give birth yet, of course, but you are well on your way to generating a new creation.

GEMINI (May 21–June 20): “Since U Been Gone” is a pop song recorded by vocalist Kelly Clarkson. She won a Grammy for it, and made a lot of money from its sales. But two other singers turned down the chance to make it their own before Clarkson got her shot. The people who wrote the tune offered it first to Pink and then to Hillary Duff, but neither accepted. Don’t be like those two singers, Gemini. Be like Clarkson. Recognize opportunities when they are presented to you, even if they are in disguise or partially cloaked.

CANCER (June 21–July 22): “Going with the flow” sounds easy and relaxing, but here’s another side of the truth: Sometimes it can kick your ass. The rippling current you’re floating on may swell up into a boisterous wave. The surge of the stream might get so hard and fast that your ride becomes more spirited than you anticipated. And yet I still think that going with the flow is your best strategy in the coming weeks. It will eventually deliver you to where you need to go, even if there are bouncy surprises along the way.

LEO (July 23–Aug 22): “Money doesn’t make you happy,” said movie star and ex-California governor Arnold Schwarzenegger. “I now have \$50 million, but I was just as happy when I had \$48 million.” Despite his avowal, I’m guessing that extra money would indeed make you at least somewhat happier. And the good news is that the coming months will be prime time for you to boost your economic fortunes. Your ability to attract good financial luck will be greater than usual, and it will zoom even higher if you focus on getting better educated and organized about how to bring more wealth your way.

VIRGO (Aug. 23–Sept. 22): “I stand up next to a mountain, and I chop it down with the edge of my hand.” So sang Jimi Hendrix in his raucous psychedelic tune “Voodoo Child (Slight Return).” We could view his statement as an example of delusional grandiosity, and dismiss it as meaningless. Or we could say it’s a funny and brash boast that Hendrix made as he imagined himself to be a mythic hero capable of unlikely feats. For the purposes of this horoscope, let’s go with the latter interpretation. I encourage you to dream up a slew of extravagant brags about the outlandish magic powers you have at your disposal. I bet it will rouse hidden reserves of energy that will enhance your more practical powers.

LIBRA (Sept 23–Oct 22): It’s the phase of your cycle when you have maximum power to transform yourself. If you work hard to rectify and purify your inner life, you will be able to generate a transcendent release. Moreover, you may tap into previously dormant or inaccessible aspects of your soul’s code. Here are some tips on how to fully activate this magic. (1) Without any ambivalence, banish ghosts that are more trouble than they are worth. (2) Identify the one bad habit you most want to dissolve, and replace it with a good habit. (3) Forgive everyone, including yourself. (4) Play a joke on your fear. (5) Discard or give away material objects that no longer have any meaning or use.

SCORPIO (Oct 23–Nov 21): I hope you’re not getting bored with all of the good news I have been delivering in recent weeks. I’m sorry if I sound like I’m sugarcoating or whitewashing, but I swear I’m simply reporting the truth about the cosmic omens. Your karma is extra sweet these days. You do have a few obstacles, but they are weaker than usual. So I’m afraid you will have to tolerate my rosy prophecies for a while longer. Stop reading now if you can’t bear to receive a few more buoyant beams. This is your last warning! Your web of allies is getting more resilient and interesting. You’re expressing just the right mix of wise selfishness and enlightened helpfulness. As your influence increases, you are becoming even more responsible about wielding it.

SAGITTARIUS (Nov 22–Dec 21): When 16th-century Spanish invaders arrived in the land of the Mayans, they found a civilization that was in many ways highly advanced. The native people had a superior medical system and calendar. They built impressive cities with sophisticated architecture and paved roads. They were prolific artists, and had a profound understanding of mathematics and astronomy. And yet they did not make or use wheeled vehicles, which had been common in much of the rest of the world for more than 2,000 years. I see a certain similarity between this odd disjunction and your life. Although you’re mostly competent and authoritative, you are neglecting to employ a certain resource that would enhance your competence and authority even further. Fix this oversight!

CAPRICORN (Dec 22–Jan 19): If you have ever fantasized about making a pilgrimage to a wild frontier or sacred sanctuary or your ancestral homeland, the next 10 months will be an excellent time to do it. And the best time to plan such an adventure will be the coming two weeks. Keep the following questions in mind as you brainstorm. (1) What are your life’s greatest mysteries, and what sort of journey might bring an awakening that clarifies them? (2) Where could you go in order to clarify the curious yearnings that you have never fully understood? (3) What power spot on planet Earth might activate the changes you most want to make in your life?

AQUARIUS (Jan 20–Feb 18): When he died at the age of 77 in 1905, Aquarian author Jules Verne had published 54 books. You’ve probably heard of his science fiction novels *Journey to the Center of the Earth* and *Twenty Thousand Leagues Under the Sea*. He was a major influence on numerous writers, including Jean-Paul Sartre, J.R.R. Tolkien, and Arthur Rimbaud. But one of his manuscripts never made it into book form. When he finished it in 1863, his publisher refused to publish it, so Verne stashed it in a safe. It remained there until his great-grandson discovered it in 1989. Five years later, Verne’s “lost novel,” *Paris in the Twentieth Century*, went on sale for the first time. I suspect that in the coming months, you may have a comparable experience, Aquarius. An old dream that was lost or never fulfilled may be available for recovery and resurrection.

PISCES (Feb 19–March 20): “I enjoy using the comedy technique of self-deprecation,” says stand-up comic Arnold Brown, “but I’m not very good at it.” Your task in the coming weeks, Pisces, is to undermine your own skills at self-deprecation. You may think they are too strong and entrenched to undo, but I don’t—especially now, when the cosmic forces are conspiring to prove to you how beautiful you are. Cooperate with those cosmic forces! Exploit the advantages they are providing. Inundate yourself with approval, praise, and naked flattery.



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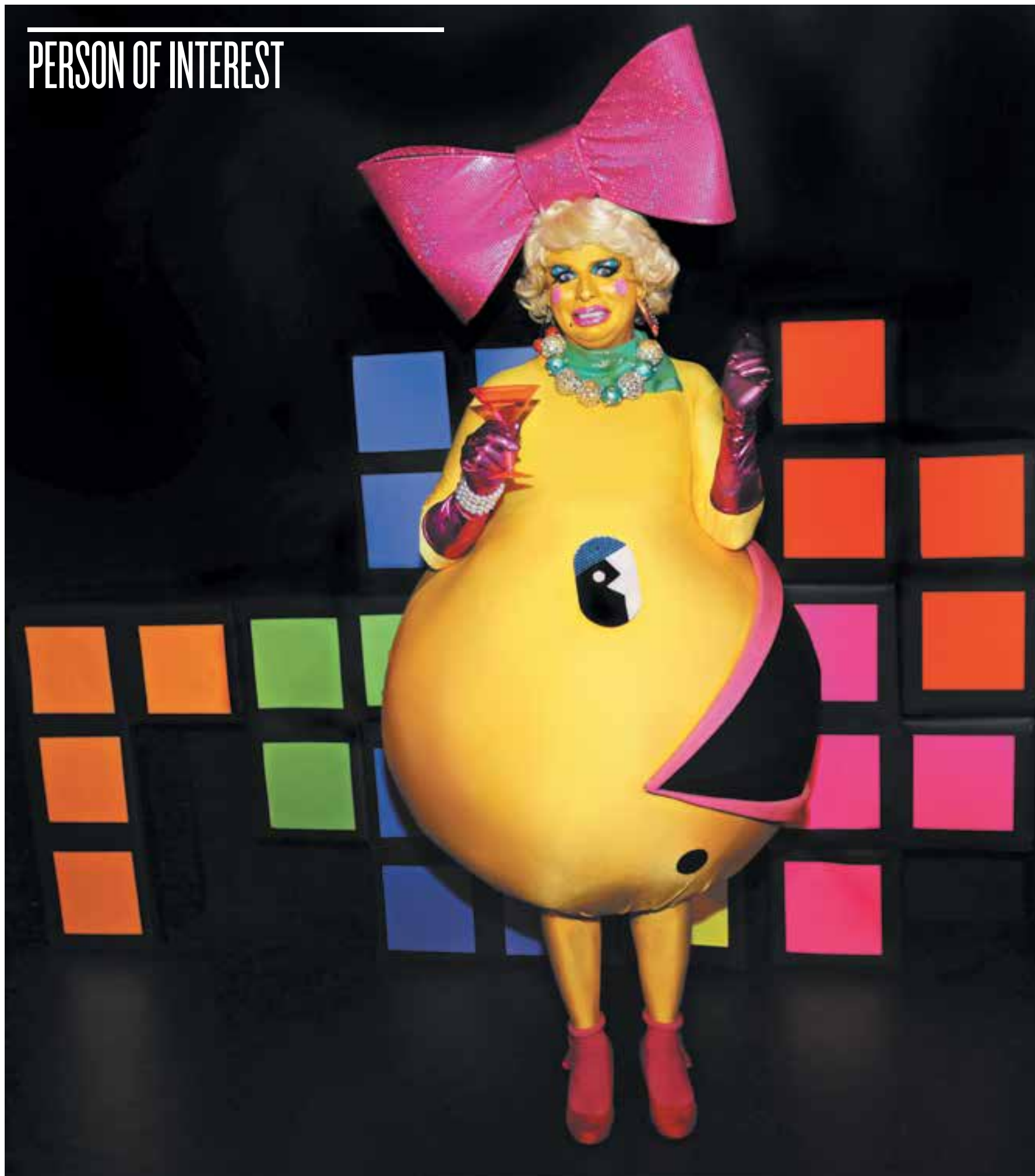
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PERSON OF INTEREST



Scott Shoemaker (aka Ms. Pak-Man)

actor, writer, video-game avatar

Scott Shoemaker, photographed at Re-bar, in costume as the lead character (who else?) in *Ms. Pak-Man: Bonus Stage!*, running through September 5.

PHOTO BY KELLY O
QUESTIONS BY SEAN NELSON

First, a question for Ms. Pak-Man: Strategy-wise, do you go for the fruit or stick to the pills?

I've always had a strong preference for pills. A constant, gnawing, insatiable preference. Unless of course I'm watching my figure, then I'll go for the fruit with a little cottage cheese.

Now one for Scott: On reflection, how are you feeling about the gold-face-paint part of this character's conception?

For starters, it's really hard to get off. I seem to find streaks of yellow on most of my clothes and household surfaces. Artistically, however, it's essential. This character is not a

human being, and we are, however ridiculously, trying to visually represent the original inspiration.

Was the "K" in *Ms. Pak-Man* an aesthetic choice or a legal one?

My attorney has advised me not to answer that question. => ■



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